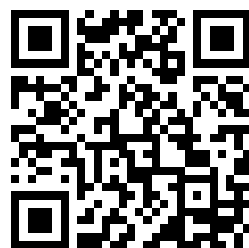


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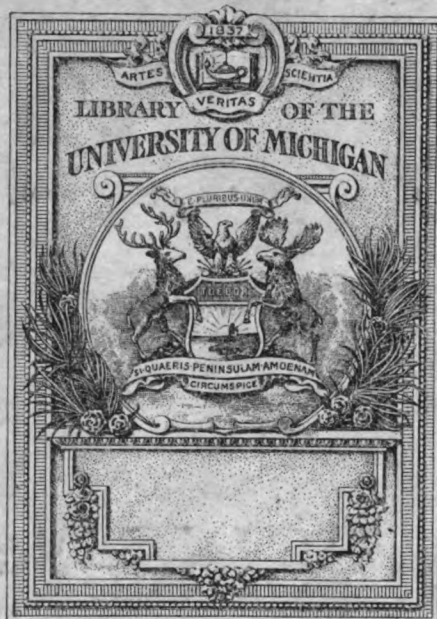
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ENGLISH  
HYMNS





THE GIFT OF  
*Prof. A. Stanley*





Methodist Episcopal Church

Ann Arbor

October, 1890. Mich.

Alto.















# English Anthems.

COMPILED BY S. LASAR.



New York and Chicago:  
BIGLOW & MAIN, PUBLISHERS.

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Transfer to  
music.  
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# English Anthems.

## It is high Time to awake out of Sleep.

ROMANS XIII. 11, 12.

JOSEPH BARNBY (1838 —).

*Larghetto.* ♩ = 180

*pp* *cres.* *cen.* *do.* *Ped.*

TENOR—VERSE.\* *p*

It is high time to a - wake, to a - wake out of

*sf*

SOPRANO—VERSE. *p*

for now is our sal - va - tion near - - er than when we be-liev-ed, is near-er,

ALTO—VERSE. *p*

for now is our sal - va - - tion nearer than when we be-liev-ed, than when we be-

sleep,

BASS—VERSE. *p*

for now is our sal - va - tion

for now is our sal - va - - tion nearer than when we be-liev-ed, is near - er, is ,

*p*

*Senza Ped.*

\* Whenever the word "Verse" occurs it is optional to have it sung by one voice or all the voices on the part.

152861



## It is high Time to awake out of Sleep.

near - er, for now is our sal - va - tion  
 liev - ed, for now is  
 near - er, for now is our sal -  
 near - er; It is high time to a - wake, to a - wake out of sleep,  
 near - er than when we be - liev'd; It is high time to a - wake,..... to a -  
 our sal - va - tion near - er; It is time to a - wake, to a -  
 va - tion near - er than when we believ'd; It is time to a - wake, to a - wake out of sleep, to a -  
 than when we be - liev - ed; It is time to a - wake, to a -  
 wake out of sleep, It is high time to a - wake,..... to a - wake out of  
 wake out of sleep, It is time to a - wake, to a - wake out of  
 wake out of sleep, It is time to a - wake, to a - wake out of sleep, to a - wake out of  
 wake out of sleep, It is time to a - wake, to a - wake out of

Musical score for "It is high Time to awake out of Sleep." The score includes vocal staves and piano accompaniment. Dynamics include *mf* (mezzo-forte), *FULL.* (full voice), *f* (forte), and *ff* (fortissimo). The piano part features a steady accompaniment with some melodic lines in the right hand.

# It is high Time to awake out of Sleep.

5

*mf*

sleep, for now is our sal - va - tion near-er than when we believ'd, now is our sal - va - tion

sleep, for now is our sal - va - tion near-er than when we believ-ed, now is our sal - va - tion

*mf*

sleep, for now is our sal - va - tion near-er than when we believ'd, now is our sal - va - tion

sleep, for now is our sal - va - tion near-er than when we believ'd, now is our sal - va - tion

**VERSE.**

near-er than when we believ - ed. It is high time to a - wake out of sleep.

near-er than when we believ - ed. to a - wake out of sleep.

**VERSE.**

near-er than when we believ - ed. to a - wake out of sleep.

near-er than when we believ - ed. It is time to a - wake out of sleep.

*p*

*Ped.*

*pp* **VERSE.** *cres* *cen* *do.*

The night is far spent, far... spent, the day is at hand, the day..... is at

The night is far spent, far spent, the day is at hand,.... the day is at

*pp* **VERSE.** *cres* *cen* *do.*

The night is far spent, far... spent, the day is at hand, the day is at

The night is far spent, far... spent, the day is at hand, the day is at

*pp* *Org. ad lib.* *cres* *cen* *do.*

# It is high Time to awake out of Sleep.

**FULL.**

hand, let us there-fore cast off the works, the works of darkness, and let us put on the

**FULL.**

hand, let us there-fore cast off the works, the works of darkness, and let us put on the

**FULL.**

hand, let us therefore, there-fore cast off the works, the works of darkness, let us

**FULL.**

hand, let us there-fore cast off the works, the works of darkness, and let us

*ff*

*molto cres.* *fff*

ar-mor, the ar - mor of light, let us put on the ar-mor, the armor of light, let us

ar-mor, the ar - mor of light, let us put on the ar-mor, the armor of light, let us

*molto cres.* *fff*

put on the ar - mor, the armor of light, let us put on the ar - mor, the ar-mor of light, let us cast off the

put on the ar - mor of light, let us put on the ar-mor, the ar - mor of light, let us

*molto cres.* *fff*

cast off, cast off the works of darkness, and let us put on the whole ar - mor of light.

cast off, cast off the works of darkness, and let us put on the whole ar - mor of light.

works, cast off the works of darkness, and let us put on the whole ar - mor of light.

cast off, cast off the works of darkness, and let us put on the whole ar - mor of light.

# The Night is far spent.

7

ROMANS XIII. 12.

MONTEM SMITH.

*p* *cres* - - - *cen - do.* *f*

The night is far spent, the day is at hand, the day is at hand;

*p* *cres* *cen - do.* *f* *mf*

The night is far spent, the day is at hand, the day is at hand; the day is at hand;

The night is far spent, the day is at hand, the day is.... at hand; Let us

The night is far spent, the day is at hand, the day is at hand;

*p* *cres* - - - *cen - do.* *f*

*mf*

Let us there - fore cast off the works, the works of

*mf*

Let us there - fore cast off the works, cast off the works, cast off the works of

there - fore cast off the works of darkness, cast off the works, cast off the works of

*mf*

Let us there - fore cast off the works of

*f* *1st time.*

darkness, and let us put on the whole ar - mor, the ar - mor of light. The

darkness, and let us put on the whole ar - mor, put on the ar - mor of... light. The

darkness, and let us put on the whole ar - mor, the whole ar - mor of light. The

darkness, and let us put on, let us put on the ar - mor of light. The



## The Night is far spent.

2d time. *mf*

light. Let us there - fore.... cast off the works.... of dark-ness.

*mf* light. Let us there-fore cast off, cast off..... the works of dark-ness. *p* Let us

light. Let us there - fore cast off, Let us there-fore

light. Let us there-fore

*mf* *p*

*p* Let us there - fore cast

there - fore cast off, cast off the works of dark - ness.... Let us cast off the works,

cast off..... the works... of dark - ness. Let us there - fore cast off the works, the

cast off, cast off the works of dark - ness. *p* Let us

*cres* *cen* *do.*

off the works of darkness, and let us put on the ar-mor of light, let

*mf*

the works of dark-ness, and let us, let us put on the ar - mor of light, let us put

*cres* *cen* *do.*

works of dark - ness, and let us put on the ar - mor of light.

cast off the works of dark-ness, and let us, let us put on the ar - mor of light, let

*cres* *cen* *do.* *mf*

# The Night is far spent.

9

us put on, and let us put on, let us put on the whole  
on the whole armor of light, let us..... put on the  
let us put on the whole armor of light, let us put on the  
us put on, put on, let us put on the whole  
ar - mor of light, and let us put.. on the ar - - mor of  
whole ar - mor of light, let us put on, put on the ar - mor of  
whole ar - mor of light, let us put on the ar - mor of....  
ar - mor of light, let us put on the ar - mor of  
light; The night is far spent, the day is at hand, the day is at hand.  
light; The night is far spent, the day is at hand, the day... is at hand.  
light; The night is far spent, the day is at hand, the day is at hand.  
light; The night is far spent, the day is at hand, the day is at hand.

*pp* *cres - - cen - - do.* *ff* *rall.*

*pp* *cres - - cen - - do.* *ff* *rall.*

*pp* *cres - - cen - - do.* *ff* *rall.*

# Arise, shine, for thy Light is come.

ISAIAH LX. 1, 2, 3.

SIR GEORGE JOB ELVEY, Mus. D. (1816 —).

A - rise, a - rise, shine, for thy light is come, shine, for thy light is  
A - rise, a - rise, shine, for thy light is come, shine, for thy light is  
A - rise, a - rise, shine... for thy light is come, shine, for thy light is  
A - rise, a - rise, shine, for thy light is come, shine, for thy light is

come, and the glo - ry of the Lord is ris - en up - on thee, is  
come, and the glo - ry of the Lord is ris - en up - on thee, is  
come, and the glo - ry of the Lord is ris - - - en up - on thee, is  
come, and the glo - ry of the Lord is ris - en up - on thee, is

ris - - - - en up - on... thee. For be - hold,  
ris - en, is ris - en up - on thee. For be - hold,  
ris - en, is ris - en up - on... thee. For be - hold,  
ris - en, is ris - en up - on thee. For be - hold,

dark - ness shall cov - er the earth, and gross dark - ness, and gross dark - ness,  
 dark - ness shall cov - er the earth, and gross dark - ness, and gross dark - ness,  
 dark - ness shall cov - er the earth, and gross dark - ness, and gross dark - ness,  
 dark - ness shall cov - er the earth, and gross dark - ness, and gross dark - ness,  
 gross dark - - ness the peo - ple. gross dark - - ness the  
 gross dark - - ness the peo - ple, gross dark - - ness the  
 gross dark - - ness the peo - ple, gross dark - - ness the  
 gross dark - - ness the peo - ple, gross dark - - ness the  
 peo - ple; but the Lord shall a - rise, the Lord shall a - rise, the  
 peo - ple; but the Lord shall a - rise, the Lord shall a - rise, the  
 peo - ple; but the Lord shall a - rise, the Lord shall a - rise, the  
 peo - ple; but the Lord shall a - rise, the Lord shall a - rise, the  
 peo - ple; but the Lord shall a - rise, the Lord shall a - rise, the



# Arise, shine, for thy Light is come.

Lord shall a - rise up - on thee, and His glo - ry shall be seen, His glo -

Lord shall a - rise up - on..... thee, and His glo - ry shall be seen, His

Lord shall a - rise up - on..... thee, and His glo - ry shall be seen, His

Lord shall a - rise up - on thee, and His glo - ry shall be seen, His

- - ry shall be seen, His glo - ry shall be seen up - on . . . . thee, And the

glo - ry shall be seen, His glo - ry shall..... be seen up - on thee, And the

glo - ry shall be seen, shall..... be.... seen up - on.... thee, And the

glo - ry shall be seen, His glo - ry shall be seen up - on thee, And the

Gen - tiles shall come, shall come to thy light, and kings..... to the bright .....

Gen - tiles shall come, shall come to thy light, and kings..... to the

Gen - tiles shall come, shall come to thy light, and kings ..... to the

Gen - tiles shall come, shall come to thy light, and kings..... to the

ness..... of thy ris - ing, and kings..... to the bright - ness, the  
 bright - ness of thy ris - ing, and kings to the bright - ness,  
 bright - ness..... of thy ris - ing, kings.... to the bright - ness,  
 bright - ness of thy ris - ing, and kings to the bright - ness,

bright - ness.... of thy ris - ing. A - rise, a - rise,  
 the bright - ness of thy ris - ing. A - rise, a - rise,  
 the bright - ness..... of thy ris - ing, A - rise, a - rise, shine,..  
 the bright - ness of thy ris - ing. A - rise, a - rise,

shine, for thy light is come, shine, for thy light is come, thy light is come.  
 shine, for thy light is come, shine, for thy light is come, thy light.... is come.  
 .... for thy light is come, shine,.... for thy light is come, thy light.... is come.  
 shine, for thy light is come, shine, for thy light is come, thy light is come.

# The Grace of God that bringeth Salvation.

TITUS II. 11; PSALM xcvi. 3; ST. JOHN I. 4.

JOSEPH BARNBY (1838—)

*Moderato. ♩ = 52. f*

The grace of God that bringeth sal - va - tion hath appear'd to all,.... to all

The grace of God that bringeth sal - va - tion hath ap - pear - ed to all

The grace of God that bring - eth sal - va - tion hath ap - pear ed to all

The grace of God that bring - eth sal - va - tion hath ap - pear - ed to all

*mf*

men, The grace of God that bringeth sal - va - tion... hath appear'd to all,.... to all

men, The grace of God that bring - eth sal - va - tion hath ap - pear - ed to all

*mf*

men, The grace of God that bring - eth sal - va - tion hath.... ap - pear'd to all

men, The grace of God that bringeth sal - va - tion hath appear'd to all

*ff*

men, and all the ends of the world,..... and all the ends of the

men, and all the ends of the world,.... and all the ends of the

*ff*

men, and all the ends of the world,..... and all the ends of the

men, and all the ends of the world, ..... and all the ends of the

*ff*

world..... have seen, have seen the sal - va - tion of our God,....

world..... have seen, have seen the sal - va - tion of our God, our

world..... have seen, have seen the sal - va - tion of our God, our

world..... have seen, have seen the sal - va - tion of our God,....

..... all the ends of the world have seen the sal - va - tion of our God.

God, all the ends of the world have seen the sal - va - tion of our God.

God, all the ends of the world have seen the sal - va - tion of our God.

..... all the ends of the world have seen the sal - va - tion of our God.

*Larghetto sostenuto.*  $\text{♩} = 52$  SOLO—SOPRANO.

Bless - ed, bless - ed be He.... that com - eth,



## The Grace of God that bringeth Salvation.

Blessed, bless-ed be He that com-eth in... the name of..... the Lord, in... the name

of the Lord, Blessed, blessed be He, be He... that cometh in the

*cres.* - - cen - - do. *f* *dim.* *p*  
name of the Lord, Blessed be He, He.. that com-eth.. in the name of the Lord, Blessed,

blessed be He.. that cometh, Blessed, bless-ed be He that cometh in... the name of..... the

*f* *dim.* *p* *dim. e rall.*  
Lord, that cometh in... the name of the Lord, in the name of the Lord.

*cres.* *pp* *Ped.*

# The Grace of God that bringeth Salvation.

17

CHORUS. *Allegro moderato.* ♩ = 108

Ho - san - na, Ho - san - na in the high - est, Ho - san - na in the high -

Ho - san - na, Ho - san - na in the high - est, Ho - san - na in the high -

*f* Ho - san - na, Ho - san - na in the high - est, Ho - san - na in the high -

Ho - san - na, Ho - san - na in the high - est, Ho - san - na in the high -

*f*

est, Ho - san - na, Ho - san - na in the high - - est, Ho - san - na, Ho - san - na in the

est, Ho - san - na, Ho - san - na in the high - - est, Ho - san - - na, Ho -

est, Ho - san - na, Ho - san - na in the high - - est, Ho - san - - na, Ho -

est, Ho - sa - na, Ho - san - na in the high - - est, in the high - - -

*mf*

high - est. In Him was Life, and the Life was the Light of men! the

san - - na. In Him was Life, In Him was Life, and

*mf* san - - na. In Him was Life,..... In Him was Life,..... and...

- - - est. In Him was Life, and the Life was the Light of men! the

*mf*

# The Grace of God that bringeth Salvation.

Life..... was the Light of men! In Him was Life, and the

..... the Life was the Light of men! In Him was Life,.....

..... the Life was the Light of men! In Him was Life,..... In Him was

Life was the Light of men! In Him was Life, and the

Life was the Light of men,.... the Life was the Light of men! In Him was

In Him was Life, and the Life..... was the Light of men!

Life, and..... the Life was the Light of men! In Him was

Life was the Light of men, and the Life was the Light of men!

Life, and the Life was the Light of men! Ho - san - na, Ho - san - na in the high -

Ho - san - na, Ho - san - na in the high -

Life, and the Life was the Light of men! Ho - san - na, Ho - san - na in the high -

Ho - san -

# The Grace of God that bringeth Salvation.

19

est, Ho-san-na in the high-est, Ho-san-na, Ho-san-na in the high-est, Ho-

est, Ho-san-na in the high-est, Ho-san-na, Ho-san-na in the high-est, Ho-

-est, Ho-san-na in the high-est, Ho-san-na, Ho-san-na in the high-est, Ho-

-est, Ho-san-na in the high-est, Ho-san-na, Ho-san-na in the high-est, in the

san-na in the high-est, Ho-san-na in the high-est, Ho-san

san-na in the high-est, Ho-san-na in the high-est, Ho-san

san-na in the high-est, Ho-san-na in the high-est, Ho-san

high

na, Ho-san-na, Ho-san-na, Ho-san-na.

na, Ho-san-na, Ho-san-na, Ho-san-na.

na, Ho-san-na, Ho-san-na, Ho-san-na.

est, Ho-san-na, Ho-san-na, Ho-san-na.



## Behold, I bring you good Tidings.

ST. LUKE II. 10, 11.  
*Allegro.* ♩ = 104.

SIR JOHN GOSS, Mus. D. (1800-1880).

Be-hold! be-hold! I bring you good ti-dings, I bring you good tidings of great joy, which shall

Be-hold! be-hold! I bring you good ti-dings, I bring you good tidings of great joy, which shall

Be-hold! be-hold! I bring you good ti-dings, I bring you good tidings of great joy, which shall

Be-hold! be-hold! I bring you good ti-dings, I bring you good tidings of great joy, which shall

be to all people. Be-hold! I bring you good ti - dings, I bring you good

be to all people. Be-hold! I bring you good tidings, I bring you good tidings of great

be to all people. Be-hold! I bring you good tidings, I bring you good tidings of great

be to all people. Be-hold! I bring you good tidings, I bring you good tidings of great

tidings, I bring you good tidings, I bring you good ti - dings of great joy, which shall be, shall

joy, I bring you good ti-dings of great... joy, which shall

joy, good ti-dings, I bring you good ti-dings of great joy, which shall

joy, I bring you good ti-dings, I bring you good ti-dings of great... joy, which shall

be to all people, all peo - - ple.

be to all people, all peo - - ple.

be to all people, all peo - - ple.

be to all people, all peo - - ple.

*f* For un - to you is born this day,..... in the cit-y of Da-vid, a

*f* For un - to you is born this day,..... in the cit-y of Da-vid, a

*mf* Sees.....

*f* For un - to you is born this day,..... in the

*f* For un - to you is born this day, in the cit-y, the

Sav - iour, Which is Christ the Lord; For un - to you is born this day,..... in the

Sav - iour, Which is Christ the Lord; For un - to you is born this day, in the cit-y, the

*f* Sees.....

## Behold, I bring you good Tidings.

cit-y of Da-vid, a Sav - iour, a Sav - iour, a Saviour, Which is Christ, a  
 cit-y of Da-vid, a Sav - iour, a Sav - iour, a Saviour, Which is Christ, a  
 cit-y of Da-vid, a Sav - iour, a Sav - iour, a Saviour, Which is Christ, a  
 cit-y of Da-vid, a Sav - iour, a Sav - iour, a Saviour, Which is Christ, a

Sav - iour, Which is Christ, . . . Which is Christ the Lord.  
 Sav - iour, Which is Christ the Lord, is Christ . . . the Lord.  
 Sav - iour, Which is Christ, . . . Which is Christ the Lord.  
 Sav - iour, Which is Christ, is Christ the Lord.

Be-hold ! I bring you good ti-dings, I bring you good tidings of great joy, which shall  
 Be-hold ! I bring you good ti-dings, I bring you good tidings of great joy, which shall  
 Be-hold ! I bring you good ti-dings, I bring you good tidings of great joy, which shall  
 Be-hold ! I bring you good ti-dings, I bring you good tidings of great joy, which shall

# Behold, I bring you good Tidings.

23

be to all people. For un - to you is born this day, this day, in the cit - y of Da - vid, For

be to all people. For un - to you is born this day, in the cit - y, the cit - y of Da - vid, For

be to all people. For un - to you is born this day, in the cit - y, the cit - y of Da - vid, For

be to all people. For un - to you is born this day, For

un - to you is born this day,..... in the cit - y of Da - vid, a Sav - iour, Which is

un - to you is born this day, in the cit - y, the cit - y of Da - vid, a Sav - iour, Which is

un - to you is born this day,..... in the cit - y of Da - vid, a Sav - iour, Which is

un - to you is born this day, in the cit - y, the cit - y of Da - vid, a Sav - iour, Which is

Christ, .. a Sav - iour, Which is Christ.. the.... Lord....

Christ, .. a Sav - iour, Which is Christ.. the.... Lord....

Christ, a Sav - iour, Which is Christ.. the.... Lord....

Christ, a Sav - iour, Which is Christ.. the.... Lord.... *Piu lento.*



## Behold, I bring you glad Tidings.

ST. LUKE II. 10, 11, 14.

CHARLES W. SMITH.

*Andante.*

*Ped.*

SOLO. *p*

Be - hold, be-

*p*

hold, I bring you glad tid - ings of great joy which shall be..... to

*Senza Ped.*

all..... peo - ple.

*Ped.*

CHORUS. *p*

For un - to you is.. born this day a... Sav - iour, Which is

For un - to you is born this day a Sav - iour, Which is

*p* For un - to you is.. born this day a... Sav - iour, Which is..

For un - to you is born this day a Sav - iour, Which is

*ff* Christ the Lord; For un - to you is.. born this day a... Sav - iour,

Christ the Lord; For un - to you is born this day a Sav - iour,

*ff* Christ the Lord; For un - to you is born this day a Sav - iour,

Christ the Lord; For un - to you is born this day a Sav - iour,

*ff* Which is Christ the Lord. Glo - ry, glo - ry, glo - ry to God,

Which is.. Christ the Lord. Glo - ry, glo - ry, glo - ry to God,

*ff* Which is Christ the Lord. Glo - ry, glo - ry, glo - ry to God,

*ff* Which is Christ the Lord. Glo - ry be to God in the high - - est,

*ff*

*Fed.*

## Behold, I bring you glad Tidings.

SOLO. *p*

Be - hold, be - hold, I

*dim.* *p* *pp*

glo - ry be to God in the high - est, and on earth peace, good - will

glo - ry be to God in the high - est, and on earth peace, good - will

*dim.* *p* *pp*

glo - ry be to God in the high - est, and on earth peace, good - will

glo - ry be to God in the high - est, and on earth peace, good - will

*p* *pp*

*Ped.*

bring you glad ti - dings of great joy, which shall be to all..... peo - ple.

to - wards men, peace, peace to - wards men.

to - wards men, peace, peace to - wards men.

to - wards men, peace, peace... to - wards men.

to - wards men, peace, peace to - wards men.

*accel.*

*cres molto.*

*ff piu mosso.*

Al - le - lu - ia, Al - le - lu - ia, A - men. *ff* Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, A - men. *ff* Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, A - men. *ff* Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, A - men. *ff* Al - le - lu - ia, Al - le - lu - ia,

*ff piu mosso.* *Ped.*

A - men. For un - to you is born this day a Saviour, Which is Christ the

A - men. For un - to you is born this day a Saviour, Which is Christ the

A - men. For un - to you is born this day a Saviour, Which is Christ the

A - men. For un - to you is born this day a Saviour, Which is Christ the

*f*

*ff molto rall.*

Lord, Which is Christ the Lord, Al - le - lu - ia, Al - le - lu - ia, A - - men.

Lord, Which is Christ the Lord, Al - le - lu - ia, Al - le - lu - ia, A - - men.

*ff* Lord, Which is Christ the Lord, Al - le - lu - ia, Al - le - lu - ia, A - - men.

Lord, Which is Christ the Lord, Al - le - lu - ia, Al - le - lu - ia, A - - men.

*molto rall.* *ff* *Ped.*

## Let us now go even unto Bethlehem.

ST. LUKE II. 15, 16, 17.

EDWARD JOHN HOPKINS, Mus. D. (1818 —).

♩ = 120.

CHORUS—SOPRANO. *p*

Let us now go e - ven un - to Beth - le - hem, and

*No Ped.*

see this thing which is come to pass, which the Lord hath made

known, hath made known un - to us, which the Lord hath made known, made

known un - to us, which the Lord hath made known, hath made known un - to

# Let us now go even unto Bethlehem.

29

*mf*

us. Let us now go e - ven un - to Beth - le - hem, and see this

Let us now go e - ven un - to Beth - le - hem, and see this

*mf*

Let us now go e - ven un - to Beth - le - hem, and see this

Let us now go e - ven un - to Beth - le - hem, and see this

*Ped.*

*cres.* *f*

thing which is come to pass, which the Lord hath made known, hath made

thing which is come to... pass, which the Lord hath made known, hath made

*cres.* *f*

thing which is come to pass, which the Lord hath made known, hath made

thing which is come to... pass, which the Lord hath made known, hath made

known un - to us, which the Lord hath made known, made known un - to us, which the

known un - to us, which the Lord hath made known, made known un - to us, which the

known un - to us, which the Lord hath made known, made known un - to us, which the

known un - to us, which the Lord hath made known, made known un - to us, which the

*Sves. Ped.*



## Let us now go even unto Bethlehem.

*dim.*

Lord hath made known un - to us. For the An - gel said

Lord hath made known un - to us. For the An - gel said

*dim.*

Lord hath made known un - to us. For the An - gel said

un - to us, fear not, For be - hold, I bring you good ti - dings of great

un - to us, fear not, For be - hold, I bring you good ti - dings of great

un - to us, fear not, For be - hold, I bring you good ti - dings of great

un - to us fear not, For be - hold, I bring you good ti - dings of great

joy, which shall be to all, to all..... peo - ple, good ti - dings,

joy, which shall be to all, to all peo - ple, I bring you good ti - dings, I

joy, which shall be to all..... peo - ple, I bring you good

joy, which shall be to all..... peo - ple, I bring you good

good ti - dings, which shall be to all, to all peo - ple,  
 bring you good ti - dings, which shall be to all, to all.. peo - ple, For un - to  
 ti - - dings, which shall be to all, to all.... peo - ple, For un - to  
 ti - - dings, which shall be to all, to all peo - ple, For un - to

For un - to you is born this day, in the cit - y of Da - vid, a  
 you is born this day, is born this day, in the cit - y of Da - vid, a  
 you.. is born this day, is born this day, in the cit - y of Da - vid, a  
 you is born this day, is born this day, in the cit - y of Da - vid, a

Sav - - iour, Which.... is Christ.. the Lord. I bring you good  
 Sav - - iour, Which... is Christ the..... Lord. I bring you good  
 Sav - - iour, Which.... is Christ the..... Lord. I bring you good  
 Sav - - iour, Which.... is Christ the Lord. I bring you good

• Pastoral Symphony from HANDEL's "Messiah."



## Let us now go even unto Bethlehem.

ti - dings of great joy which shall be to all... peo - ple. For un - to you is

ti - dings of great joy which shall be to all... peo - ple. For un - to you is

ti - dings of great joy which shall be to all... peo - ple. For un - to you is

ti - dings of great joy which shall be to all peo - ple. For un - to you is

born this day, is born in the cit - y of Da - vid, a Sav - iour, Which is

born this day, is born in the cit - y of Da - vid, a Sav - iour, Which is

born this day, is born in the cit - y of Da - vid, a Sav - iour, Which is

born this day, is born in the cit - y of Da - vid, a Sav - iour, Which is

Christ the Lord, a Sav iour, Which is Christ..... the Lord.

Christ the Lord, a Sav - iour, Which is Christ..... the Lord.

Christ.. the Lord, a Sav - iour, Which is Christ..... the Lord.

Christ the Lord, a Sav - iour, Which is Christ..... the Lord.

# In the Beginning was the Word.

33

ST. JOHN I. 1-14; ST. MARK XI. 9, 10.  
*Maestoso.* ♩ = 72.

CHORUS.

EDWARD HENRY THORNE (1834 —).

The first system of the musical score is in 4/4 time, key of B-flat major. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a rest, followed by the lyrics "In the be-gin-ning was the Word, and the". The piano accompaniment starts with a fortissimo (ff) dynamic, marked "Ped." (pedal), and then transitions to a piano (p) dynamic, marked "Senza Ped." (without pedal). The system concludes with a "Ped." marking.

The second system continues the vocal and piano parts. The vocal line has the lyrics "Word was with God, and the Word was God, the Word was". The piano accompaniment provides a steady harmonic foundation. The system ends with a "Ped." marking.

*Dolce, with great expression.*

The third system begins with the vocal line singing "And the Word was made Flesh, and". The piano accompaniment is marked with a piano (p) dynamic. The system includes a "Ped." marking and concludes with the letters "L. H." (likely indicating the end of the section or a specific performance instruction).

## In the Beginning was the Word.

dwelt a - mong us, (and we be - held His glo - ry, and we be - held His  
 dwelt a - mong us, (and we be - held His glo - - - -

glo - ry, the glo - ry as of the On - ly - be - got - ten of the  
 ry, the glo - ry as... of the On - ly - be - got - ten of the

Fa-ther :) full... of grace and truth, full... of grace and truth.  
 Fa-ther :) full... of grace and truth, full... of grace and truth.

ac-ce - le - ran - do.

*mf*  
 L.H. Senza Ped.

Performance markings include: *cresc.*, *mf*, *p*, *pp*, *Ped.*, and *cres*.

# In the Beginning was the Word.

35

*f Allegro maestoso. ♩ = 100.*

Ho - san - na! Ho - san - na! Ho - san - -

Ho - san - na! Ho - san - na! Ho - san - -

Ho - san - na! Ho - san - na! Ho - san - -

Ho - san - na! Ho - san - na! Ho - san - -

*cen do.* *f*

na! Bless - ed is He That com - eth in the Name of the Lord: Ho -

na! Bless - ed is He That com - eth in the Name of the Lord: Ho -

na! Bless - ed is He That com - eth in the Name of the Lord: Ho -

na! Bless - ed is He That com - eth in the Name of the Lord: Ho -

*ff*

san - na! Ho - san - na! Ho - san - - - na! Bless - ed is He That

san - na! Ho - san - na! Ho - san - - - na! Bless - ed is He That

san - na! Ho - san - na! Ho - san - - - na! Bless - ed is He That

san - na! Ho - san - na! Ho - san - - - na! Bless - ed is He That



## In the Beginning was the Word.

com - eth in the Name of the Lord, Ho - san - na! Ho - san - na! Ho -

com - eth in the Name of the Lord, Ho - san - na! Ho - san - na! Ho -

com - eth in the Name of the Lord, Ho - san - na! Ho - san - na! Ho -

com - eth in the Name of the Lord, Ho - san - na! Ho - san - na! Ho -

san - na! Ho - san - na! Bless-ed is He That

san - na! Ho - san - na! Bless-ed is He That com - - -

san - na! Ho - san - na! Bless-ed is He That com - eth in the Name of the

com-eth in the Name of the Lord, Ho - san - na! Ho - san - na! Ho -

Bless-ed is He That com - - - eth, Ho - san - na! Ho - san - na! Ho -

eth in the Name of the Lord, Ho - san - na! Ho - san - na! Ho -

Lord, in the Name of the Lord, Ho - san - na! Ho - san - na! Ho -

*Ped.*

# In the Beginning was the Word.

37

san - na! Ho - san - na! Blessed is He That

san - na! Ho - san - na!

san - na! Ho - san - na! Bless-ed is He That com - - -

san - na! Ho - san - na! Bless-ed is He That com - eth in the Name of the

*Largo. ♩ = 48.* com-eth in the Name of the Lord. *ff* Ho -

Bless-ed is He That com - - - eth. Ho -

eth in the Name of the Lord. *ff* Ho - san - na! Ho -

Lord, in the Name of the Lord. *ff* Ho - san - na!..... Ho - san - na...

*a tempo.* san - na..... in the high - - est.

san - na..... in the high - - est.

san - na..... in the high - est.

..... Ho - san - na.... in the high - - est.

*fff* *a tempo.*

## Sing and Rejoice.

ZACHARIAH II. 10-13.  
*Allegro vivace.* ♩ = 66.

JOSEPH BARNBY (1838 —).

*f* Sing and re - joyce, ... O

*f* Sing and re - joyce, ... O

*f* Sing and re - joyce, ... O

*f* Sing and re - joyce, ... O

*f* Ped. Senza Ped. Ped.

daugh - ter of Si - on, sing, sing, O sing and re - joyce,

daugh - ter of Si - on, sing, sing, O sing and re - joyce,

daugh - ter of Si - on, sing, sing, O sing and re - joyce,

daugh - ter of Si - on, sing, sing, O sing and re - joyce,

sing and re - joyce, ... O daugh - ter of Si - on, sing, sing, O

sing and re - joyce, ... O daugh - ter of Si - on, sing and re - joyce, O

sing and re - joyce, ... O daugh - ter of Si - on, sing and re - joyce, O

sing and re - joyce, ... O daugh - ter of Si - on, sing, sing, O

sing and re - joice,  
 sing and re - joice,  
 sing and re - joice, for lo, lo, come, saith the Lord,  
 sing and re - joice, for lo, lo, I come, saith the Lord,  
 lo, lo, I come, saith the Lord, will  
 and I will dwell in the midst of thee,  
 and I will dwell in the midst of thee,  
 dwell in the midst of thee, saith the Lord..... thy God,  
 saith the Lord..... thy God,  
 saith the Lord, saith the Lord..... thy God, lo, I  
 dwell in the midst of thee, saith the Lord thy God, lo, I

*mf*  
*mf*  
*f*



## Sing and Rejoice.

saith the Lord..... thy God.

the Lord thy God.

come, and I will dwell in the midst of thee, saith the Lord..... thy God.

come, and I will dwell in the midst of thee, the Lord thy God.

*rit. a tempo.*

Sing and re-joice,... O daugh-ter of Si-on, sing,

*rit. a tempo.*

Sing and re-joice,... O daugh-ter of Si-on, sing,

*rit. a tempo.*

Sing and re-joice,... O daugh-ter of Si-on, sing,

*rit. Ped.*

sing, O sing and re-joice, sing and re-joice,... O daugh-ter of

sing, O sing and re-joice, sing and re-joice, O daugh-ter of

sing, O sing and re-joice, sing, and re-joice,... O daugh-ter of

sing, O sing and re-joice, sing and re-joice,... O daugh-ter of

Handwritten: *Cut*

Si - on, sing, sing, O sing and re - joice. Be si - lent, *pp*

Si - on, sing, sing, O sing and re - joice. Be si - lent, *pp*

Si - on, sing, sing, O sing and re - joice. Be si - lent, *pp*

Si - on, sing, sing, O sing and re - joice. Be si - lent, *pp*

*cres.* si - lent, O all flesh, be - fore the Lord, be - fore the Lord, for *f* *p*

si - lent, O all flesh, be - fore the Lord, be - fore the Lord, for He is *p*

*cres.* si - lent, O all flesh, be - fore the Lord, be - fore the Lord, for He is *f* *p*

si - lent, O all flesh, be - fore the Lord, be - fore the Lord, for *p*

*sf* *dim.* *p*

*cres.* He is rais - ed up, is rais - ed up out of His ho - ly ha - bi.

rais - ed up, for He is rais - ed up out of His ho - ly ha - bi.

*cres.* rais - ed up, for He is rais - ed up out of His ho - ly ha - bi.

He is rais - ed up out of His ho - ly ha - bi. *sf* *sf* *sf*

*pp*  
 ta - - tion; Be si - lent, si - lent, O all flesh, be - fore the  
*pp*  
 ta - - tion; Be si - lent, si - lent, O all flesh, be - fore the  
*pp*  
 ta - - tion; Be si - lent, si - lent, O all flesh, be - fore the  
 ta - - tion; be - fore the  
*sf* *pp* *sf*  
*f*  
 Lord, be - fore the Lord, .....  
 Lord, be - fore the Lord, for He is rais - ed up, is rais - ed.  
 Lord, be - fore the Lord, for He is rais - ed up, is rais - ed  
 Lord, be - fore the Lord, ..... for He is rais - ed  
*f*  
*cres.*  
 .... out of His ho - ly ha - bi - ta - tion, out of His ho - ly ha - bi - ta -  
 up, out of His ho - ly ha - bi - ta - tion, out of His ho - ly ha - bi - ta -  
*cres.*  
 up, out of His ho - ly ha - bi - ta - tion, out of His ho - ly, ho - ly ha - bi -  
 up, out of His ho - ly ha - bi - ta - tion, out of His ho - ly ha - bi - ta -  
*cres.*

# Sing and Rejoice.

43

*rit.* *f a tempo.* *Begin*

tion. Sing and re - joice..... O daugh - ter of Si - on, sing,

- - tion. Sing and re - joice,..... O daugh - ter of Si - on, sing,

*rit.* *f a tempo.* ta - tion. Sing and re - joice,..... O daugh - ter of Si - on, sing,

tion. Sing and re - joice,..... O daugh - ter of Si - on, sing,

*rit.* *a tempo.* sing, O sing and re - joice, sing and re - joice,..... O daugh-ter of

sing, O sing and re - joice, sing and re - joice,..... O daugh-ter of

sing, O sing and re - joice, sing and re - joice,..... O daugh-ter of

sing, O sing and re - joice, sing and re - joice,..... O daugh-ter of

Si - on, sing, sing, O sing and re - joice,

Si - on, sing and re - joice, O sing and re - joice,

Si - on, sing and re - joice, O sing and re - joice, for lo, lo, I

Si - on, sing, sing, O sing and re - joice, for lo, lo, I



## Sing and Rejoice.

lo, lo, I come, saith the Lord, I will dwell in the

lo, lo, I come, saith the Lord, I will dwell in the

come, saith the Lord, lo, lo, I come, saith the Lord, I will dwell in the

come, saith the Lord, I will dwell in the

midst of thee, will dwell in the midst of thee, saith the Lord..... thy God....

midst of thee, will dwell in the midst of thee, saith the Lord thy God....

midst of thee, will dwell in the midst of thee, saith the Lord..... thy God....

midst of thee, will dwell in the midst of thee, saith the Lord thy God....

*ff Più lento. ♩ = 56.*

O come, all ye faith - ful, joy - ful and tri - umph - ant; O come ye, O come ye to

O come, all ye faith - ful, joy - ful and tri - umph - ant; O come ye, O come ye to

*ff* O come, all ye faith - ful, joy - ful and tri - umph - ant; O come ye, O come ye to

O come, all ye faith - ful, joy - ful and tri - umph - ant; O come ye, O come ye to

Beth - le - hem ; Come and be - hold Him, Born the King of An - gels ; O come let us a -

Beth - le - hem ; Come and be - hold Him, Born the King of An - gels ; O come let us a -

Beth - le - hem ; Come and be - hold Him, Born the King of An - gels ; O come let us a -

Beth - le - hem ; Come and be - hold Him, Born the King of An - gels ; O come let us a -

dore, Him, O come let us a - dore Him, O come let us a - dore Him, Christ the

dore Him, O come let us a - dore Him, O come let us a - dore Him, Christ the

dore Him, O come let us a - dore Him, O come let us a - dore Him, Christ the

dore Him, O come let us a - dore Him, O come let us a - dore Him, Christ the

Lord, A men.

Lord, A men.

Lord, A men.

Lord, A men.

*Ped.*



## Sing, O Heavens.

ISAIAH XLIX. 13; ST. LUKE II. 11; ST. MATTHEW XXI. 9, etc.

BERTHOLD TOURS (1838 —).

*Allegro ma non troppo.*

♩. = 104.

*f*

Sing, O heav-ens, sing, O heav-ens, and be joy-ful, O earth; sing, O

Sing, O heav-ens, sing, O heav-ens, and be joy-ful, O earth; sing, O

*f*

Sing, O heav-ens, sing, O heav-ens, and be joy-ful, O earth; sing, O

Sing, O heav-ens, sing, O heav-ens, and be joy-ful, O earth; sing, O

*marcato.*

heav-ens, sing, O heav-ens, and be joy-ful, O earth; and break forth in-to

heav-ens, sing, O heav-ens, and be joy-ful, O earth; and break forth in-to

heav-ens, sing, O heav-ens, and be joy-ful, O earth; and break forth in-to

heav-ens, sing, O heav-ens, and be joy-ful, O earth; and break forth in-to

*marcato.*

sing-ing, and break forth in - to sing-ing, O mountains, O mountains, O mount-  
 sing-ing, and break forth in - to sing-ing, O mountains, O mountains, O mount-  
 sing-ing, and break forth in - to sing-ing, O mountains, O mountains, O mount-  
 sing-ing, and break forth in - to sing-ing, O mountains, O mountains, O mount-  
 ains. *mf* Sing, O heav-ens, sing, O heav-ens, and be joy - ful, O earth, O *f*  
 ains. *mf* Sing, O heav-ens, sing, O heav-ens, and be joy - ful, O earth, O  
 ains. *mf* Sing, O heav-ens, and be joy - ful, O earth, sing, O *f*  
 ains. and be joy - ful, O earth, O  
 earth, O earth, and be joy - ful, O earth, sing, O *ff*  
 earth, O earth, and be joy - ful, O earth, sing, O *ff*  
 heav-ens, and be joy - ful, and be joy - ful, O earth, sing, O *ff*  
 earth, O earth, and be joy - ful, O earth, sing, O *ff*

## Sing, O Heavens.

heav-ens, and be joy-ful, O earth, sing, O heav-ens, and be joy-ful, be  
 heav-ens, and be joy-ful, O earth, sing, O heav-ens, and be joy-ful, be  
 heav-ens, and be joy-ful, O earth, sing, O heav-ens, and be joy-ful, be  
 heav-ens, and be joy-ful, O earth, sing, O heav-ens, and be joy-ful, be

*ritardando.* *a tempo.*  
 joy-ful, be joy-ful, be joy-ful, O earth.  
 joy-ful, be joy-ful, be joy-ful, O earth.  
 joy-ful, be joy-ful, be joy-ful, O earth.  
 joy-ful, be joy-ful, be joy-ful, O earth.

*ritardando.* *a tempo.*  
**SOLI. Andante. J = 68.**  
 For un-to us is born this day...  
 For un-to us is born this day...  
 For un-to us is born this day...  
 For un-to us is born this day...

The image displays a musical score for a piece titled "The City of David". It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The lyrics are: "... in the cit-y of Da-vid, a Sav-iour, Which is Christ the Lord, Which is Christ the Lord, Which is Christ the Lord." The score includes musical notation with notes, rests, and dynamic markings such as "poco rall." and "pp". The piano part includes a grand staff with treble and bass clefs. The vocal parts are arranged in four staves, each with a clef and a key signature. The lyrics are written below the vocal staves. The score is a page from a larger work, as indicated by the page number "10" in the bottom right corner.

CHORUS. Più animato.  $\text{♩} = 80$ .

Lord. Ho - san - na, Ho - san - na, Ho - san - na to the Son of Da - vid.....

Lord. Ho - san - na, Ho - san - na, Ho - san - na to the Son of Da - vid.....

Lord. Ho - san - na, Ho - san - na to the Son of Da - vid.....

Lord. Ho - san - na, Ho - san - na to the Son of Da - vid.....

f Org. ad lib. ff Org.

senza Ped. Ped.

## Sing, O Heavens.

*Andante con moto.* ♩ = 76.SOLO—SOPRANO. *p*

Bless-ed is He,..... bless-ed is He,..... bless-ed is

*p* *sempre legato.*

He That com-eth in the Name, in the Name of the Lord, in the

Name of the Lord. Bless-ed is He That

CHORUS.

*pp*

Bless-ed is He That com-eth,

Bless-ed is He That com-eth,



com - eth,                      bless - ed is He,..... is He, is.. He, is...

*p*                      *pp*

Bless - ed is He That com - eth                      in the Name, in the

Bless - ed is He That com - eth                      in the Name, in the

*p*                      *pp*

Bless - ed is He That com - eth                      in the Name, in the

Bless - ed                      is                      He,                      He That

*Poco più Andante.*

*pp*

He,.....                      He That com-eth in the Name of the Lord.....

*pp*

Name of the Lord, in the Name of the Lord.....

Name of the Lord, in the Name of the Lord.....

*pp*

Name of the Lord, in the Name of the Lord.....

com - - - eth in the Name of the Lord.....

*Poco più Andante.*

*pp*



## Sing, O Heavens.

*f Più animato. ♩ = 84.* *ff* *Allegro maestoso. ♩ = 69.*

Ho - san - na, Ho - san - na, Ho - san - na in the high - est.

Ho - san - na, Ho - san - na, Ho - san - na in the high - est.

Ho - san - na, Ho - san - na, Ho - san - na in the high - est.

*f Org. ad lib.* *Org ff*

*regio ff* *senza Ped.* *Ped.*

To God on high be glo - ry, to God on high be glo - ry, to God... be

To God on high be glo - ry, to God on high be glo - ry, to God... be

To God on high be glo - ry, to God on high be glo - ry, to God be

To God on high be glo - ry, to God on high be glo - ry, to God... be

*Più Andante. pp rallentando.*

glo - ry, to God.... be glo - ry, and peace.... on earth to

glo - ry, to God.... be glo - ry, and peace.... on earth to

glo - ry, to God.... be glo - ry, and peace.... on earth to

glo - ry, to God be glo - ry, and peace.... on earth to

*Più Andante. p pp rallentando.*

*f* *Tempo 1mo.*

men, to God on high be glo - ry, to God on high be glo - ry, to God, to God on  
 men. to God on high be glo - ry, to God, to God on  
 men, to God on high be glo - ry, to  
 men, to God on high, to God on high be glo - ry,

*f* *Tempo 1mo.*

high, to God, to God on high, to God on  
 high, to God, to God on high, to God on  
 God, to God on high, on high, to God on  
 to God on high, to God on high, to God, to God on high, on

*cres.* *cen.* *do.* *ff*

*cres.* *cen.* *do.* *ff*

*cres.* *ff*

*molto rallentando.* *Molto maestoso.*  $\text{♩} = 58.$  *sempre ff*

high, to God on high, to God on high, to God be glo - ry. O come, all ye faith - ful,  
 high, to God on high, to God on high, to God be glo - ry. O come, all ye faith - ful,  
 high, to God on high, to God on high, to God be glo - ry. O come, all ye faith - ful,  
 high, to God on high, to God on high, to God be glo - ry. O come, all ye faith - ful,

*molto rallentando.* *sempre ff*

Joy - ful and tri - umph - ant, O come ye, O come ye to Beth - le - hem ;

Joy - ful and tri - umph - ant, O come ye, O come ye to Beth - le - hem ;

Joy - ful and tri - umph - ant, O come ye, O come ye to Beth - le - hem ;

Joy - ful and tri - umph - ant, O come ye, O come ye to Beth - le - hem ;

Come and be - hold Him Born, the King of An - gels ; O come, let us a - dore Him, O come, let us a -

Come and be - hold Him Born, the King of An - gels ; O come, let us a - dore Him, O come, let us a -

Come and be - hold Him Born, the King of An - gels ; O come, let us a -

Come and be - hold Him Born, the King of An - gels ; O come, let us a -

*senza Ped.*

*ritardando.* *Adagio.*

dore Him, O come, let us a - dore Him, Christ the Lord. A - - men.

dore Him, O come, let us a - dore Him, Christ the Lord. A - - men.

dore Him, O come, let us a - dore Him, Christ the Lord. A - - men.

dore Him, O come, let us a - dore Him, Christ the Lord. A - - men.

*ritardando.*

*Ped.*

# Behold, I bring you good Tidings.

55

ST. LUKE II. 10, 11, 14, etc.

JOSEPH BARNBY (1838 —).

*Larghetto con moto.* ♩ = 104.

Piano introduction in G major, 6/8 time. The music begins with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The piece is marked *pp* (pianissimo) and *Larghetto con moto.* The tempo is indicated as ♩ = 104. The introduction features a series of chords and moving lines in both hands, with a *poco rit.* (slightly slower) marking towards the end.

SOLO—SOPRANO.

Soprano solo and piano accompaniment. The soprano part begins with the lyrics "Be - hold,..... be - hold,.....". The piano accompaniment is marked *a tempo.* The music is in G major, 6/8 time.

Soprano solo and piano accompaniment. The soprano part begins with the lyrics "I bring..... you good ti - dings, I bring..... you good ti -". The piano accompaniment is marked *p* (piano). The music is in G major, 6/8 time.

Soprano solo and piano accompaniment. The soprano part begins with the lyrics "dings of great joy,..... of great joy, good ti - dings of great". The piano accompaniment is marked *f* (forte). The music is in G major, 6/8 time.

## Behold, I bring you good Tidings.

*più animato.*

joy, great..... joy, which shall be to all peo - ple, shall

*più animato.*

be to all peo - ple, ti - dings of great.. joy...

*f*

ti - dings of great..... joy. For un - to you,... for un - to

*dim.*

you... is born this day... in the cit - y of Da - vid, a

*dim.*

*cres - cen - do.*

Sav - iour, a Sav - iour,..... Which is Christ.....

*cres - cen - do.*



# Behold, I bring you good Tidings.

57

..... the Lord,..... a Sav - - - iour, a

*ritardando* *poco* *a* *poco.*

*ritardando* *poco* *a* *poco.*

*cres* *cen*

Sav - iour, Which is Christ..... the

*ff*

*do.* *ff*

Lord.

CHORUS. *Allegro.*  $\text{♩} = 112.$

*f*

Glo - ry, glo - ry, glo - ry to God..... in the high - est,

Glo - ry, glo - ry, glo - ry to God..... in the high - est,

Glo - ry, glo - ry, glo - ry to God..... in the high - est,

Glo - ry, glo - ry, glo - ry to God..... in the high - est,

*f*



## Behold, I bring you good Tidings. •

in the high - est, glo - ry, glo - ry, glo - ry to God,  
 in the high - est, glo - ry, glo - ry, glo - ry to God, to  
 in the high - est, glo - ry, glo - ry, glo - ry to God,.....  
 in the high - est, glo - ry, glo - ry, glo - ry to God,.....

glo - ry to God in the high - - est, and on earth peace,...  
 God, to God in the high - - est,..... and on  
 ..... to God in the high - - est,..... and on  
 ..... to God..... in the high - est,.... and on

and on earth peace,.....  
 earth..... peace,..... peace,..... good  
 earth..... peace,..... peace,..... good - will to - ward  
 earth..... peace,..... peace,.....

*p*  
*pp*  
*pp*  
*p*  
*mf*  
*mf*  
*mf*

# Behold, I bring you good Tidings.

59

The musical score is written for a vocal ensemble and piano accompaniment. It consists of three systems of staves. The first system has four staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The second system has four staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The third system has four staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The lyrics are: "good-will to-ward men,..... good-will to-ward will to-ward men, to-ward men, good-will to-ward men, men,..... good-will to-ward men, to-ward men, good-will, good-will to-ward..... to-ward men, good-will, good-will..... to-ward..... ward men, good-will, good-will..... to-ward..... will to-ward men, good-will, good-will to-ward..... men, peace..... and good-will, good-will..... and peace. men, peace..... and good-will, good-will and peace. men, peace..... and good-will, good-will and peace. men, peace..... and good-will, good-will and peace." The score includes dynamic markings such as *mf*, *cres.*, *f*, *dim.*, *p*, *pp*, and *ff*. The piano part features a variety of chords and melodic lines, including a prominent bass line in the final system.

good-will to-ward men,..... good-will to-ward  
will to-ward men, to-ward men, good-will to-ward men,  
men,..... good-will to-ward men, to-ward  
good-will to-ward men,..... good-will  
men,..... good-will, good-will to-ward.....  
to-ward men, good-will, good-will..... to-ward.....  
ward men, good-will, good-will..... to-ward.....  
will to-ward men, good-will, good-will to-ward.....  
men, peace..... and good-will, good-will..... and peace.  
men, peace..... and good-will, good-will and peace.  
men, peace..... and good-will, good-will and peace.  
men, peace..... and good-will, good-will and peace.

## Behold, I bring you good Tidings.

*ff*

Glo - ry to God, glo - ry to God in the

Glo - ry to God, glo - ry to God in the

*ff*

Glo - ry to God, glo - ry to God in the

Glo - ry to God, glo - ry to God in the

high - - est, glo - ry to God, glo - ry to God,.....

high - - est, glo - ry to God, glo - ry to

high - - est, glo - ry to God, glo - ry to

high - - est, glo - ry to God, glo - ry to

..... in the high - est, glo - ry to God, glo - ry to

God..... in the high - est, glo - ry to God, glo - ry to

God..... in the high - est, glo - ry to God,

God in the high - est, glo - ry to God, to

*Ped.*

God..... in the high - est, in the high - - est..... *rall.*

God..... in the high - est, in the high - - est..... *rall.*

to God in the high - est, in the high - - est..... *rall.*

God..... in the high - est, in the high - - est..... *rall.*

CHORAL.  $\text{♩} = 44$ .

*ff* O Je - su, born of Vir - gin pure, Im - mor - tal glo - ry be to Thee, Whom

O Je - su, born of Vir - gin pure, Im - mor - tal glo - ry be to Thee, Whom

*ff* O Je - su, born of Vir - gin pure, Im - mor - tal glo - ry be to Thee, Whom

*ff* O Je - su, born of Vir - gin pure, Im - mor - tal glo - ry be to Thee, Whom

with the Fa - ther we a - dore, And Ho - ly Ghost e - ter - nal - ly. A - - men.

with the Fa - ther we a - dore, And Ho - ly Ghost e - ter - nal - ly. A - - men.

with the Fa - ther we a - dore, And Ho - ly Ghost e - ter - nal - ly. A - - men.

with the Fa - ther we a - dore, And Ho - ly Ghost e - ter - nal - ly. A - - men.

*Ped.*





# Sing, O Daughter of Zion.

63

joyce with all the heart, O daugh - ter of Je - ru - sa - lem. The King of  
 joyce, re - joyce, O daugh - ter of Je - ru - sa - lem. The King of  
 joyce, re - joyce, O daugh - ter of Je - ru - sa - lem. The King of  
 joyce, re - joyce, O daugh - ter of Je - ru - sa - lem.

Is - ra - el, e - ven the Lord, is in the midst of thee,  
 Is - ra - el, e - ven the Lord, is in the midst of thee, the King of  
 Is - ra - el, e - ven the Lord, is in the midst of thee, the King of  
 Is - ra - el, e - ven the Lord, is in the midst of thee, the King of

Is - ra - el, e - ven the Lord, is in the midst of thee,  
 Is - ra - el, e - ven the Lord, is in the midst of thee, the King of  
 Is - ra - el, e - ven the Lord, is in the midst of thee, the King of  
 Is - ra - el, e - ven the Lord, is in the midst of thee, the King of

the King of  
 Is - ra - el, e - ven the Lord, is in the midst of thee,  
 Is - ra - el, e - ven the Lord, is in the midst of thee, the King of  
 Is - ra - el, e - ven the Lord, is in the midst of thee, the King of  
 Is - ra - el, e - ven the Lord, is in the midst of thee, the King of



## Sing, O Daughter of Zion.

Is - ra - el, e - ven the Lord, is in the midst of thee... Sing, O daugh-ter of  
 Is - ra - el, e - ven the Lord, is in the midst of thee... Sing, O daugh-ter of  
 Is - ra - el, e - ven the Lord, is in the midst of thee... Sing, O daugh-ter of

Zi - on; shout, O Is - ra - el. The Lord thy God in the midst of thee is  
 Zi - on; shout, O Is - ra - el. The Lord thy God in the midst of thee is  
 Zi - on; shout, O Is - ra - el. The Lord thy God in the midst of thee is

might - y, the Lord thy God in the midst of thee is might - y; He..  
 might - y, the Lord thy God in the midst of thee is might - y;  
 might - y, the Lord thy God in the midst of thee is might - y;  
 might - y, the Lord thy God in the midst of thee is might - y;

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a key signature of one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). The lyrics are written below the vocal staves, and the piano accompaniment is shown in grand staff notation at the bottom of each system.

# Sing, O Daughter of Zion.

65

*p*

..... will save,..... He will re-joice o-ver thee with

He... will save,.... He... will save,..... He will re-joice o-ver thee with

*p*

He... will save,... He will save,..... He will re-

He ... will save,.... He will save,..... He will re-

*p*

*sempre piano e sostenuto.*

joy, He will re-joice o-ver thee with joy; He will rest,....

joy, He will re-joice o-ver thee with joy; He will rest, ...

joyce o-ver thee with joy,.... He will re-joice o-ver thee with joy;.... He will

joyce o-ver thee with joy,.... He will re-joice o-ver thee with joy;.... He will

He will rest,.... He will rest in His love, He will rest,.....

He will rest, He will rest in His love, He will rest,.....

rest, He will rest, will rest in His love, He will

rest, He will rest, will rest in His love, He will

*Ped.*

## Sing, O Daughter of Zion.

He will rest, ... He will rest in His love..... *poco rall.*

He will rest, He will rest in His love..... *poco rall.*

rest, He will rest, will rest in His love.....

rest, He will rest, will rest in His love.....

*p a tempo. cres.* ... Sing, O daugh-ter of Zi - on, sing, O daugh-ter of Zi - on, sing, O daugh-ter, *rall.*

*p a tempo. cres.* ... Sing, O daugh-ter of Zi - on, sing, O daugh-ter of Zi - on, sing, O daugh-ter, *rall.*

*a tempo. cres.* ... Sing, O daugh-ter of Zi - on, sing, O daugh-ter of Zi - on, sing, O daugh-ter, *rall.*

*f a tempo.* sing, O daughter of Zi - on; shout, O Is - ra - el;

*f a tempo.* sing, O daugh-ter of Zi - on; shout, O Is - ra - el;

*f a tempo.* sing, O daughter of Zi - on; shout, O Is - ra - el; be glad and re - joice with all the heart, O

*a tempo.* sing, O daughter of Zi - on; shout, O Is - ra - el; re - joice, O

*Ped.*

be glad and re-joyce with all the heart, O daugh-ter of Je-ru-sa-lem; be  
 re-joyce, O daugh-ter of Je-ru-sa-lem; be  
 daugh-ter of Je-ru-sa-lem, O daugh-ter of Je-ru-sa-lem; be  
 daugh-ter, re-joyce, O daugh-ter of Je-ru-sa-lem; be

glad and re-joyce, re-joyce with all the heart, re-joyce with all the heart. The  
 glad and re-joyce, re-joyce with all the heart, re-joyce with all the heart. The  
 glad and re-joyce, re-joyce with all the heart, re-joyce with all the heart. The  
 glad and re-joyce, re-joyce, re-joyce..... The

*molto lento.* King of Is-ra-el, e-ven the Lord, is in the midst of thee.  
*molto lento.* King of Is-ra-el, e-ven the Lord, is in the midst of thee.  
*molto lento.* King of Is-ra-el, e-ven the Lord, is in the midst of thee.  
 King of Is-ra-el, e-ven the Lord, is in the midst of thee.

*molto lento.* *molto ritard.*



# In the Beginning was the Word.

ST. JOHN I 1, 14; PSALM XLV. 2; ST. LUKE I. 68.

GEORGE BENJAMIN ALLEN, Mus. B. (1880 —).

CHORAL RECITATIVE (accompanied)—TENORS AND BASSES.

*mf* In the be - gin - ning was the Word, and the Word was with

God, and the Word, the Word... was God,.. was God.

## VERSE

*p* And the Word was made Flesh, the Word was made Flesh, and dwelt a - mong us,... and

And the Word was made Flesh, the Word was made Flesh, and dwelt a - mong us, and

And the Word was made Flesh, the Word was made Flesh, and dwelt a - mong us, and

And the Word was made Flesh, the Word was made Flesh, and dwelt a - mong us, and

*p* And the Word was made Flesh, the Word was made Flesh, and dwelt a - mong us, and



# In the Beginning was the Word.

69

dwelt a - mong us, the Word.... was made Flesh, the Word was made Flesh, the

dwelt a - mong us, the Word, the Word was made, the Word was made Flesh, the

dwelt a - mong us, the Word, the Word was made, the Word was made Flesh, the

dwelt a - mong us, the Word, the Word was made, the Word was made Flesh, the Word..

Word was made Flesh, and dwelt a - mong us, dwelt a - mong us.

Word was made Flesh, and dwelt a - mong us, dwelt a - mong us.

Word was made Flesh, and dwelt a - mong us, dwelt a - mong us.

..... was made Flesh, and dwelt a - mong us, dwelt a - mong us.

*Ped.*

## CHORAL RECT. — TENORS AND BASSES.

And the Word was made Flesh, and dwelt a - mong us, and dwelt a - mong

## In the Beginning was the Word.

SOLO—SOPRANO OR TENOR.

us. Thou art fair - er than the chil - dren of men,

Thou art fair - er than the chil - dren of men.,

full of grace are Thy lips, full of grace are Thy lips be - cause God hath

bless-ed Thee, bless-ed Thee for ev - er, God hath bless-ed Thee, hath blessed Thee for

ev - er, full of grace are Thy lips, full of grace are Thy lips, be - cause

# In the Beginning was the Word.

71

*rall.*

God hath bless-ed Thee, hath blessed Thee for ev - er, hath blessed Thee for ev - er.

*fz*

*a tempo.*

Thou art fair - er than the chil - dren of men, full of grace are Thy lips be - cause

*un poco ritard.*

God. hath bless-ed Thee, hath blessed Thee for ev - er.

*coll. voce.*

*Call.....*

*Ped.....*

CHORUS. *Allegro maestoso.*

Bless-ed be the Lord God of Is - ra - el, Bless-ed be the

Bless-ed be the Lord God of Is - ra - el, Bless-ed be the

Bless-ed be the Lord God of Is - ra - el, Bless-ed be the

Bless-ed be the Lord God of Is - ra - el, Bless-ed be the

*f* *ff* *f*

## In the Beginning was the Word.

Lord God of Is - ra - el,

Lord God of Is - ra - el, for He hath vis - it - ed and redeemed His peo - ple.

Lord God of Is - ra - el,

Lord God of Is - ra - el,

*ff*

Bless - ed, bless - ed, Bless - ed be the

Bless - ed, bless - ed, Bless - ed be the

Bless - ed, bless - ed, for He Hath vis - it - ed and re - deem - ed His peo - ple. Bless - ed be the

Bless - ed, bless - ed, Bless - ed be the

Lord God of Is - ra - el, Bless - ed be the God of Is - ra - el,

Lord God of Is - ra - el, Bless - ed be the God of Is - ra - el,

Lord God of Is - ra - el, Bless - ed be the God of Is - ra - el, for

Lord God of Is - ra - el, Bless - ed be the God of Is - ra - el, for He hath vis - it - ed

*Ped.*

for He hath vis - it - ed

for He hath vis - it - ed and re - deem - ed His peo - ple.

He hath vis - it - ed and re - deem - ed His peo - ple, and re - deem - ed His peo - ple.

and re - deem - ed His peo - ple, He hath vis - it - ed and re - deem - ed His peo - ple.

and re - deem - ed His peo - ple, and re - deem - ed His peo - ple, He hath vis - it - ed

Bless - ed be God, the Lord God of Is - rael, Bless - ed be the

Bless - ed be the Lord God of Is - rael, Bless - ed be the

Bless - ed be the Lord God of Is - rael, Bless - ed be the

and re - deem - ed His peo - ple, ... for He hath vis - it - ed, ... and re - deem - ed His peo - ple, His

Lord God of Is - ra - el, ... for He hath vis - it - ed, ... and re - deem - ed His peo - ple, His

Lord God of Is - ra - el, ... for He hath vis - it - ed, ... and re - deem - ed His peo - ple, His

Lord God of Is - ra - el, ... for He hath vis - it - ed, ... and re - deem - ed his peo - ple, His



## In the Beginning was the Word.

peo - - - ple, Bless - ed be the Lord God of Is - ra - el, Bless - ed be the  
 peo - - - ple. Bless - ed be the Lord God of Is - ra - el, Bless - ed be the  
 peo - - - ple. Bless - ed be the Lord God of Is - ra - el, Bless - ed be the  
 peo - - - ple. Bless - ed be the Lord God of Is - ra - el, Bless - ed be the  
 Lord God of Is - ra - el, Bless - ed be the Lord God of Is - ra - el, for He hath vis - it - ed  
 Lord God of Is - ra - el, Bless - ed be the Lord God of Is - ra - el, for He hath vis - it - ed  
 Lord God of Is - ra - el, Bless - ed be the Lord God of Is - ra - el, for He hath vis - it - ed  
 Lord God of Is - ra - el, Bless - ed be the Lord God of Is - ra - el, for He hath vis - it - ed  
 and re - deem - ed His peo - - ple. Bless - ed, Bless - ed be the Lord God, the  
 and re - deem - ed His peo - - ple. Bless - ed, Bless - ed be the Lord God, the  
 and re - deem - ed His peo - - ple. Bless - ed, Bless - ed be the Lord God, the  
 and re - deem - ed His peo - - ple. Bless - ed, Bless - ed be the Lord, the God, the

# In the Beginning was the Word.

75

God of Is - ra - el, for He hath vis - it - ed and re - deem - ed His

God of Is - ra - el, for He hath vis - it - ed and re - deem - ed His

God of Is - ra - el, for He hath vis - it - ed and re - deem - ed His

God of Is - ra - el, for He hath vis - it - ed and re - deem - ed His

*fz.*

peo - ple, re - deem - ed His peo - ple. Bless - ed be the Lord.....

peo - ple, re - deem - ed His peo - ple. Bless - ed be the Lord.....

peo - ple, re - deem - ed His peo - ple. Bless - ed be the Lord God, the

peo - ple, re - deem - ed His peo - ple. Bless - ed be the Lord.....

*f ed.*

..... God of Is - ra - el. A - - men.

..... God of Is - ra - el. A - - men.

God of Is - ra - el, the God of Is - ra - el. A - - men.

..... God of Is - ra - el. A - - men.

## Blessed be the Lord God of Israel.

ST. LUKE I. 68-70; II. 14. ISAIAH IX. 6, 7.

SAMUEL SEBASTIAN WESLEY, Mus. D. (1810-1876).

*Andante*,  $\text{♩} = 108$ .

*mf* *cres.* *f*

Bless - ed be the Lord God of Is - ra -

Bless - ed be the Lord God of Is - ra -

Bless - ed be the Lord God of Is - ra -

Bless - ed be the Lord God of Is - ra -

el; for He hath vis-it-ed and re - deem - ed His peo - ple, hath vis-it-ed and re -

el; for He hath vis - it - ed and re - deem - ed His

el; for He hath vis it - ed and re - deem - ed His peo - ple, He hath vis-it-ed and re -

el; for He hath vis-it-ed and re -

deem - ed, re-deemed His peo - ple, for He hath vis - it - ed and re-deem - ed His

peo - ple, hath vis - it - ed, for He hath vis - it - ed and re-deem - ed His

deemed, for He hath vis - it - ed, for He hath vis - it - ed and re-deem - ed His

deemed, and re - deem - ed His peo - ple, for He hath vis - it - ed and re-deem - ed His

*ff*

# Blessed be the Lord God of Israel.

77

peo-ple, He hath vis-it-ed and re-deem-ed,..... and re-  
 peo-ple, His peo-ple, hath.... He hath vis-it-ed and re-deem-ed, re-  
 peo-ple, He hath vis-it-ed,.... for He hath  
 peo-ple, for He hath vis-it-ed, hath vis-it-ed, and re-  
 deem-ed, for He hath vis-it-ed and re-deem-ed His peo-ple, He hath  
 deem-ed, for He hath vis-it-ed and re-deem-ed His peo-ple, He hath  
 vis-it-ed, for He hath vis-it-ed and re-deem-ed His peo-ple, He hath  
 deem-ed, for He hath vis-it-ed and re-deem-ed His peo-ple,  
 vis-it-ed and re-deem-ed His peo-ple,  
 vis-it-ed and re-deem-ed His peo-ple, And hath rais-ed up a  
 vis-it-ed and re-deem-ed, And hath rais-ed up a  
 And hath rais-ed up a horn of sal-va-tion



## Blessed be the Lord God of Israel.

*f* And hath raised up a horn of sal-va-tion for us. *mf* As He spake by the mouth of His

horn of sal - va - tion for us. As He spake by the mouth of His

horn of sal - va - tion for us. As He spake by the mouth of His

for us. *mf* As He spake by the mouth of His

*cres.* ho - ly proph-ets, which have been since the world..... be-

ho - ly proph-ets, which have been since the world be - gan,..... have

*cres.* ho - ly proph-ets, which have been. which have been since the world be-

ho - ly proph-ets, which have been since the world.. be - gan,..... have

gan, since the world..... be - gan. *ff* Bless - ed be the Lord

been since the world..... be - gan. Bless - ed be the Lord

gan, since.. the world..... be - gan. *ff* Bless - ed be the Lord

been since.. the world be - gan. Bless - ed be the Lord



# Blessed be the Lord God of Israel.

79

God of Is - ra - el, for He hath vis-it-ed and re - deem-ed His peo - ple.

God of Is - ra - el, for He hath vis-it-ed and re - deem-ed His peo - ple.

God of Is - ra - el, for He hath vis-it-ed and re - deem-ed His peo - ple.

God of Is - ra - el, for He hath vis-it-ed and re - deem-ed His peo - ple.

## SEMI-CHORUS. *Allegro moderato.* ♩ = 104.

For un - to us a Child is born, un - to us a Son is giv - en; and the

## ALTO.

gov-ernment shall be up - on His shoul - der. For un - to us a Child is born, un - to

us a Son is giv - en; and the gov-ernment shall be up - on His shoul - der.

## Blessed be the Lord God of Israel.

*f*

And His Name shall be call - ed Won - der -

And His Name shall be call - ed Won - der -

And His Name shall be call - ed Won - der - ful,

And His Name shall be call - ed Won - der - ful, be

ful, Coun - sel - lor, the might - - y God, the Ev - er -

ful, the Ev - er -

the Ev - er -

call - ed Won - der - ful, Coun - sel - lor, the might - y God, the Ev - er -

last - ing Fa - ther, The Prince of Peace. Of the in - crease

last - ing Fa - ther, The Prince of Peace.

last - ing Fa - ther, The Prince of Peace. Of the in - crease

last - ing Fa - ther, The Prince of Peace.

The musical score is written in G major (one sharp) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clef). The lyrics are distributed across the vocal staves, with some lines appearing in multiple parts. The piano accompaniment provides a harmonic foundation, often using chords and moving lines in the bass. The score includes dynamic markings such as *f* (forte) and phrasing slurs. The overall structure is a single melodic line with four-part harmony, typical of a hymn or church song.

of His gov - ern-ment and peace there shall be no.....

Of the in - crease of His gov - ern-ment and peace there shall

of His gov - ern-ment and peace there shall be no.....

Of the in - crease of His gov - ern-ment and peace there shall

..... end.

be no end.

..... end. The zeal of the Lord of Hosts will per - form.....

be no end. The zeal of the Lord of Hosts will per - form.....

The zeal of the Lord of Hosts, The zeal of the

The zeal of the Lord of Hosts, The zeal of the

..... this, The zeal of the Lord of Hosts

..... this, The zeal of the Lord of Hosts

6

## Blessed be the Lord God of Israel.

Lord of Hosts will per - form..... this, will per - form.....

Lord of Hosts will per - form..... this, will per - form.....

the zeal of the Lord of Hosts will per - form... will per - form.....

the zeal of the Lord of Hosts will,..... will per - form.....

this, The zeal of the Lord of Hosts will per - form... this.

this, The zeal of the Lord of Hosts will per - form... this.

this, The zeal of the Lord of Hosts will per - form... this.

this, The zeal of the Lord of Hosts will per - form... this.

CHORUS. *Adagio*.  $\text{♩} = 76$ .

Glo - ry to God on high, Glo - - ry to God, Glo - - - - -

Glo - ry to God on high, Glo - - ry, Glo - - - - -

Glo - ry to God on high, Glo - - - - - ry to God, Glo - - - - -

Glo - ry to God on high, Glo - - - - - ry, Glo

# Blessed be the Lord God of Israel.

83

*Andante.* ♩ = 80.

ry to God on high. And on earth peace, good-will to-ward men,

ry to God.... on high. And on earth peace, good-will to-ward men,

ry to God on high. And on earth peace, good-will, good-will to-ward

ry to God on high. And on earth peace, good-will to-ward men,

and on earth peace, good-will to-ward men, peace on earth, good-

peace, peace on earth, good - will, peace, peace on earth, good-

men, and..... on earth, good - will, good-will, peace, peace on earth, good-

peace, and on earth, and on earth peace,.....

will, and on earth peace, good - will to-ward men, and on earth on

will to-ward men, on earth peace, good - will to-ward men, and on earth

will to-ward men, on earth peace, good - will to-ward men, and on earth

peace, and on earth peace, good-will to-ward men, and on earth

*mf* *dim.*



## Blessed be the Lord God of Israel.

earth... peace, good - will,... good - - will,... and on earth peace, good -  
 peace,.. peace, good - will... to - ward men, and on earth....  
 peace, peace, good - will,.. good - will,.. good -  
 peace, peace on earth, peace, good - - will, peace on earth, good -  
 will to-ward men, good - will to-ward men, good - will.... to - ward men.  
 good - - will to - ward men, good - will.... to - ward men.  
 will to-ward men, good - will to-ward men, good - will... to - ward men.  
 will, good - will, good - will, good - will, good - will... to - ward men.  
 Glo - ry to God in the high - est! Glo - ry to God in the high - est!  
 Glo - ry to God in the high - est! Glo - ry to God in the high - est!  
 Glo - ry to God in the high - est! Glo - ry to God in the high - est!  
 Glo - ry to God in the high - est! Glo - ry to God in the high - est!

*mf* *cres.* *f* *ff* *rall.*

# O that I knew where I might find Him.

85

Jos xxiii. 3, 8, 9; St. John xx. 20.

Sir WILLIAM STERNDALÉ BENNETT, Mus. D., D.C.L. (1816-1875).

*p*  $\text{♩} = 72$ .

O that I knew where I might find Him! that I might come e - ven to His seat!

O that I knew where I might find Him! that I might come e - ven to His seat!

O that I knew where I might find Him! that I might come e - ven to His seat!

O that I knew where I might find Him! that I might come e - ven to His seat!

*p*

*Senza Ped.*

O that I knew where I might find Him! that I might come e - ven to ... His seat! Be-

O that I knew where I might find Him! that I might come e - ven to His seat!

O that I knew where I might find Him! that I might come e - ven to ... His seat!

O that I knew where I might find Him! that I might come e - ven to His seat!

*Ped.*

hold I go for-ward, and back-ward, but I can - not per-ceive Him. Be-

but He is not there, He is ... not there.

but He is not there, He is ... not there..

but He is not there, He is not there.

**That I knew where I might find Him.**

hold I go for-ward, but He is not there; and backward, but I can-not per-  
 I go for-ward, but He is not there; I go for-ward, but I  
 I.... go for-ward, but He is not there; I go for-ward, but I  
 I go for-ward, but He is not there; I go for-ward, but I  
 ceive Him, I can-not per-ceive Him: where He doth  
 can-not, I can-not.... per-ceive Him: where He doth  
 can-not, can-not per-ceive Him: On the left hand where He doth  
 can-not, can-not per-ceive Him: On the left hand where he doth  
 work, on the left hand where He doth work, but I can-not be-hold Him, I can-not be-  
 work, where He doth work, but I can-not be-hold, I can-not be-  
 work, on the left hand where He doth work, but I can-not be-hold Him, I can-not be-  
 work, where He doth work, but I can-not, can-not be-

hold Him: He hid-eth Him - self on the right hand, He hid - eth Him - self

hold Him: He hid - eth Him - self, hid - eth Him - self..... on the

hold Him: He hid - eth Him - self on the right hand,

hold Him: He hid - eth Him - self on the right hand,

on the right hand, hid - eth Him - self,.. Him - self on.... the right hand.

..... right hand, He hid - eth him - self on.... the right hand

hid - - eth He hid - eth Him - self on.... the right hand.

hid - - - eth, He.... hid - eth Him - self on.... the right hand.

*p Arioso moderato. ♩ = 72.*

Bless - ed are they, are they that have not seen, that have not

Bless - ed are they, are they that have not seen, that have not

*p* Bless - ed are they, are they that have not seen, that have not seen, not

Bless - - - ed are they that have not seen, not

*p* *Ped.* *cres.*



**That I knew where I might find Him.**

seen, and yet have be - liev - ed. Bless - - ed, bless - ed are they that

seen, and yet have be - liev - ed. Bless - ed, bless - ed are they that

seen, and yet have be - liev - ed. Bless - - ed are they.....

seen, and yet have be - liev - - - ed. Bless - ed, bless - ed..... are they that

have not seen, that have not seen,..... not seen, and yet have be - liev - ed.

have not seen, not seen, and yet have be - liev - ed.

.... that have..... not seen,..... and yet have be - liev - ed.

have not seen, they..... that have not seen, and yet have be - liev - ed.

Bless - ed..... are they.... that have not seen,.... that

Bless - ed..... are they that have not seen,.... are they that have not

Bless - ed..... are they, they that have not seen,.... are they that have not

Bless - ed..... are they, are they,.... are they that have not

*senza Ped.*



have not, not seen..... that have not seen, and yet have be-

seen, that have not seen, that have not seen, and yet have be-

seen, that have not seen, that have not seen, and yet have be-

seen, that have not seen, that have not seen, and yet have be-

liev - ed. Bless - - - ed, bless - ed are they that have not seen, that

liev - ed. Bless - ed, bless - ed, bless - - - ed are

liev - ed. Bless - - - - ed, bless - - - ed..... are

liev - - ed. Bless - ed are.... they, are they that have not

have not seen,..... and.... yet have be - liev - ed, that have not

they, and yet, and yet have be - liev - - - ed, that have...

they that have not seen, and yet have be - liev - ed, that have not seen,

seen, and yet have be - liev - - ed,..... that have not seen,

*Ped.*

*senza Ped.*

**¶** that I knew where I might find Him.

seen, that have not,... have not seen, and yet..... have be-

.... not seen,..... and yet,..... yet have be - liev - -

have not seen, and yet have be - liev - - ed, that have not

have not seen, and.... yet have be - - liev - - - ed,

*Ped.*

liev - - ed,..... that have..... not seen, not seen, and

- ed, have not seen, not seen, that have not seen,..... not

seen, that have not.... seen, that have not seen, and

yet have..... be - liev - ed, that have not seen, that have not

yet,..... and yet have,..... yet have be - liev - - ed.

seen, and yet..... have,.... yet have be - liev - - ed.

yet,.... and yet..... have,..... yet have be - liev - - ed.

seen, that have not seen, not seen, yet have be - liev - - ed.

# From the Rising of the Sun.

91

MALACHI I. 11.

THE REV. SIR FREDERICK ARTHUR GORE OUSELEY.  
Bart., M.A., Mus. D. (1825 —).

From the ris - ing of the sun un - to the go - ing down of the same My Name shall be

From the ris - ing of the sun un - to the go - ing down of the same

From the ris - ing of the sun un - to the go - ing down of the same My Name shall be

From the ris - ing of the sun un - to the go - ing down of the same

great, shall be great a - mong.... the Gen - tiles; and in ev - - 'ry

*f* My Name shall be great a - mong the Gen - tiles; and in ev - - 'ry

great, shall be great a - mong the Gen - tiles; and in ev - - 'ry

*f* My Name shall be great a - mong the Gen - tiles; and in ev - - 'ry

place, and in ev - - 'ry place in - cense shall be of - fer'd up un -

place, and in ev - - 'ry place in - cense shall be of - fer'd up un - to.....

place, and in ev - - 'ry place in - cense shall be of - fer'd up un -

place, and in ev - - 'ry place in - cense shall be of - fer'd up un -

## From the Rising of the Sun.

to..... My Name: for My Name shall be great a - mong.. the hea-then, for My

..... My Name: for My Name shall be great a - mong the hea-then, for My

to ... My Name: for My Name shall be great a - mong the hea-then, for My

to..... My Name: for My Name shall be great a - mong the hea-then, for My

Name shall be great a - mong the hea - - then, thus saith the Lord! thus saith the

Name shall be great a - mong the hea - - then, thus saith the Lord! thus saith the

Name shall be great a - mong the hea - - then, thus... saith the Lord, thus.. saith the

Name shall be great a - mong the hea - - then, thus saith the Lord! thus saith the

Lord! From the ris - ing of the sun un - to the go - ing down of the

Lord! From the ris - ing of the sun un - to the go - ing down of the

Lord! From the ris - ing of the sun un - to the go - ing down of the

Lord! From the ris - ing of the sun un - to the go - ing down of the

*ff* *fz* *ff* *fz* *mf* *mf*



same My Name shall be great, shall be great a - mong..... the Gen-  
 same *f* My Name shall be great a - mong the Gen-  
 same *f* My Name shall be great, shall be great a - mong the Gen-  
 same *f* My Name shall be great a - mong the Gen-

tiles; and in ev - - 'ry place, and in ev - - 'ry place in - cense  
 tiles; and in ev - - 'ry place, and in ev - - 'ry place in - cense  
 tiles; and in ev - - 'ry place, and in ev - - 'ry place in - cense  
 tiles; and in ev - - 'ry place, and in ev - - 'ry place in - cense

shall be of - fer'd up un - to. .... *ff* My Name, thus..... saith the Lord.  
 shall be of - fer'd up un - to..... My Name, thus..... saith the Lord.  
 shall be of - fer'd up un - to.... *ff* My... Name, thus saith..... the Lord.  
 shall be of - fer'd up un - to..... My Name, thus saith the Lord.



## Lord, for Thy tender Mercies' sake.

RICHARD FARRANT\* (circa 1530—1580).

*mf* *Slow.*

Lord, for Thy ten-der mer-cies' sake, lay not our sins to our charge, but for-

Lord, for Thy ten-der mer-cies' sake, lay not our sins to our charge, but for-

Lord, for Thy ten-der mer-cies' sake, lay not our sins to our charge, but for-

Lord, for Thy ten-der mer-cies' sake, lay not our sins to our charge, but for-

give that is past, and give us grace to a-mend our sin-ful lives, to de-cline from

give that is past, and give us grace to a-mend our sin-ful lives, to de-cline from

give that is past, and give us grace to a-mend our sin-ful lives, to de-cline from

give that is past, and give us grace to a-mend our sin-ful lives, to de-cline from

sin and in-cline to vir-tue, that we may walk with a

sin and in-cline to vir-tue, that we may walk with a per-fect

sin and in-cline to vir-tue, that we may walk with a per-fect heart, a per-fect

sin and in-cline to vir-tue, that we may walk with a per-fect heart, with a per-fect

\* This Anthem is commonly attributed to FARRANT, but without sufficient grounds. It is attributed by several authorities to JOHN HILTON, Organist of St. Margaret's, Westminster, who died about the middle of the 17th century.

per-fect heart, . . . . that we may walk with a per-fect heart be - fore Thee now and ev - er -

heart, . . . . that we may walk with a per-fect heart be - fore Thee now and ev - er -

heart, that we may walk with a per-fect heart, with a per-fect heart be - fore Thee now and ev - er -

heart, that we may walk with a per-fect heart, with a per-fect heart be - fore Thee now and ev - er -

more, . . . . that we may walk with a per - fect heart, . . . .

more, . . . . that we may walk with a per - fect heart,

more, that we may walk with a per - fect heart, a per - fect heart, that we may

more, that we may walk with a per - fect heart, with a per - fect heart, that we may

. . . . that we may walk with a per - fect heart be - fore Thee now and ev - er - more.

that we may walk with a per - fect heart be - fore Thee now and ev - er - more.

walk with a per - fect heart, with a per - fect heart be - fore Thee now and ev - er - more.

walk with a per - fect heart, with a per - fect heart be - fore Thee now and ev - er - more.

de - cres - cen - do.

de - cres - cen - do.



# Turn Thy Face from my Sins.

97

The musical score is written for voice and piano. It begins with a key signature of one sharp (F#) and a common time signature (C). The first system of vocal staves contains the lyrics: "new a right spir - it with - in..... me. Cast me not a - way..... a-". This is followed by a piano accompaniment section. The second system of vocal staves contains the lyrics: "way from Thy pres - ence, and take not Thy Ho - ly Spir - it from me, and". This is followed by another piano accompaniment section. The third system of vocal staves contains the lyrics: "take not Thy Ho - ly Spir - it from me, Thy Ho - ly Spir - it from me." and is marked with the instruction "2d time rallentando." above the staff. The score concludes with a final piano accompaniment section. The number "7" is printed at the bottom left of the page.

new a right spir - it with - in..... me. Cast me not a - way..... a-

new a right spir - it with - in.... me. Cast me not a - way..... a-

new a right spir - it with - in.... me. Cast me not a - way..... a-

new a right spir - it with - in me. Cast me not a - way..... a-

way from Thy pres - ence, and take not Thy Ho - ly Spir - it from me, and

way from Thy pres - ence, and take not Thy Ho - ly Spir - it from me, and

way from Thy pres - ence, and take not Thy Ho - ly Spir - it from me, and

way from Thy pres - ence, and take not Thy Ho - ly Spir - it from me,

take not Thy Ho - ly Spir - it from me, Thy Ho - ly Spir - it from me.

take not Thy Ho - ly Spir - it from me, Thy Ho - ly Spir - it from me.

take not Thy Ho - ly Spir - it from me, Thy Ho - ly Spir - it from me.

Thy Ho - ly Spir - it from me.

7



## Enter not into Judgment.

PSALM CXLIII. 2.

THOMAS ATTWOOD (1767-1838).

Largo.  $\text{♩} = 56$ .

En - ter not in - to judg - ment with Thy

En - ter not in - to judg - ment with Thy

En - ter not in - to judg - ment with Thy

En - ter not in - to judg - ment with Thy

*p* *f*

*Sves.*.....

serv - ant, O Lord, for in Thy sight shall no man liv - ing be

serv - ant, O Lord, for in Thy sight shall no man liv - ing be

serv - ant, O Lord, for in Thy sight shall no man liv - ing be

serv - ant, O Lord, for in Thy sight shall no man liv - ing be

*Sves.*.....

*p*

jus - ti - fied. En - ter not in - to judg - ment with Thy serv - ant, O

jus - ti - fied. En - ter not in - to judg - ment with Thy serv - ant, O

*p*

jus - ti - fied. En - ter not in - to judg - ment with Thy serv - ant, O

jus - ti - fied. En - ter not in - to judg - ment with Thy serv - ant, O

*p*

*Sves.*.....



# Enter not into Judgment.

99

Lord, for in Thy sight shall no man liv - ing be jus - ti -

Lord, for in Thy sight shall no man liv - ing be jus - ti -

Lord, for in Thy sight shall no man liv - ing be jus - ti -

Lord, for in Thy sight shall no man liv - ing be jus - ti -

fied, for in Thy sight shall no man

fied, for in Thy sight, for in Thy sight shall no man

fied, for in Thy sight, for in Thy sight shall no man

fied, for in Thy sight shall no man

liv - ing be jus - ti - fied, for in Thy

liv - ing be jus - ti - fied, for in Thy sight, for in Thy

liv - ing be jus - ti - fied, for in Thy sight, for in Thy

liv - ing be jus - ti - fied, for in Thy sight

## Enter not into Judgment.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "sight shall no man liv - ing be jus - ti - fied, shall..... no....". The score includes dynamic markings such as *f* (forte) and *p* (piano). The piano accompaniment features chords and arpeggiated figures. The score is divided into systems, with the first system containing the first two systems of music, and the second system containing the remaining three systems. The lyrics are written below the vocal staves, and the piano accompaniment is written on grand staves.

sight shall no man liv - ing be jus - ti - fied, shall..... no....

sight shall no man liv - ing be jus - ti - fied, shall..... no....

sight shall no man liv - ing be jus - ti - fied, shall.... no

shall no man liv - ing be jus - ti - fied, shall.... no

..... man be jus - ti - fied, no man, no man be jus - ti -

..... man be jus - ti - fied, no man, no man be jus - ti -

man be jus - ti - fied, no man..... be jus - ti -

man be jus - ti - fied, no man..... be jus - ti -

fied, be jus - ti - fied, be jus - ti - fied.....

fied, be jus - ti - fied, be jus - ti - fied.....

fied, be jus - ti - fied, be jus - ti - fied.....

fied, be jus - ti - fied, be jus - ti - fied.....

# Hear my Prayer, O Lord.

101

PSALM CXLIII. 1.

*Andante.*

PETER VON WINTER (1754--1825).

Hear my pray'r, hear my pray'r, O Lord, give ear, give ear to

Hear my pray'r, hear my pray'r, O Lord, give ear, give ear to

Hear my pray'r, hear my pray'r, O Lord, give ear, give ear to

Hear my pray'r, hear my pray'r, O Lord, give ear, give ear to

my sup - pli - ca - tions, give ear, give ear to my sup - pli - ca - tions. O

my sup - pli - ca - tions, give ear, give ear to my sup - pli - ca - tions. O

my sup - pli - ca - tions, give ear, give ear to my sup - pli - ca - tions. O

my sup - pli - ca - tions, give ear, give ear to my sup - pli - ca - tions. O

Lord, O Lord, O Lord, hear my pray'r, O Lord, hear my pray'r, O

Lord, O Lord, O Lord, hear my pray'r, O Lord, hear my pray'r, O

Lord, O Lord, O Lord, hear my pray'r, O Lord, hear my pray'r, O

Lord, O Lord, O Lord, hear my pray'r, O Lord, hear my pray'r, O

*cres.* *pp*

## Hear my Prayer, O Lord.

Lord, hear my pray'r, O Lord, hear my pray'r.

Lord, hear my pray'r, O Lord, hear my pray'r. In Thy faith - - ful -

Lord, hear my pray'r, O Lord, hear my pray'r. In Thy faith - - ful -

Lord, hear my pray'r, O Lord, hear my pray'r. In Thy faith - - ful - ness an - swer

an - swer me, and in Thy right - eous - ness. O Lord, hear my

ness an - swer me, and in Thy right - eous - ness. O Lord, hear my

ness an - swer me, and in Thy right - eous - ness. O Lord,

me, an - swer me, and in Thy right - eous - ness. O Lord,

pray'r, hear my pray'r, hear my pray'r, give ear, give ear to my

pray'r, hear my pray'r, hear my pray'r, give ear, give ear to my

hear my pray'r, hear my pray'r, give ear to

hear my pray'r, hear my pray'r, hear my pray'r, give ear to my sup - pli -



# Hear my Prayer, O Lord.

103

sup - pli - ca - tion. O Lord, O Lord, O Lord, hear my pray'r,

sup - pli - ca - tion. O Lord, O Lord, O Lord, hear my pray'r,

my sup - pli - ca - tion. O Lord, O Lord, O Lord, hear my pray'r,

ca - - - tion. O Lord, O Lord, O Lord, hear my pray'r,

give ear, give ear to my sup - pli - ca - tion. O Lord, O Lord,

give ear, give ear to my sup - pli - ca - tion. O Lord, O Lord,

give ear, give ear to my sup - pli - ca - tion. O Lord, O Lord,

give ear, give ear to my sup - pli - ca - tion. O Lord, O Lord,

O Lord, hear my pray'r, give ear to my sup - pli - ca - - - tion.

O Lord, hear my pray'r, give ear to my sup - pli - ca - - - tion.

O Lord, hear my pray'r, give ear to my sup - pli - ca - - - tion.

O Lord, hear my pray'r, give ear to my sup - pli - ca - - - tion.



## Turn Thy Face from my Sins.

PSALM LI. 9, 10, 11.  
*Andante espressivo.*

SIR ARTHUR SEYMOUR SULLIVAN, Mus. D. (1842 —).

*p*

Turn Thy Face from my sins, and

Turn Thy Face from my sins, and

*p*

Turn Thy Face from my sins, and

Turn Thy Face from my sins, and

*p*

*cres.*

put out all my mis-deeds. Make me a clean heart, O God, and re - new a right

put out all my mis-deeds. Make me a clean heart, O God, and re - new a right

*cres.*

put out all my mis-deeds. Make me a clean heart, O God, and re - new a right

put out all my mis-deeds. Make me a clean heart, O God, and re - new a right

*cres.*

*mf*

spir - it with - in... me. *p* Cast me not a - way, cast me

spir - it with - in me. *p* Cast me not a - way,...

*mf*

spir - it with - in me. *p* Cast me not a - way, cast me not a - way,

spir - it with - in me.

*mf*

*p*

not a - way,... cast me not a - way from Thy pres - ence; and  
 ..... cast..... me.... not a - way..... from Thy pres - ence;  
 cast me not a - way from Thy pres - ence;  
 cast me not a - way from..... Thy pres - ence;

take not Thy Ho - ly Spir - it... from..... me.  
 and take not Thy Ho - ly Spir - it

Turn Thy Face from my sins, and put out all my mis-  
 Turn Thy Face from my sins, and put out all my mis-  
 from me. Turn Thy Face from my sins, and put out all my mis-  
 Turn Thy Face from my sins, and put out all my mis-

## Turn Thy Face from my Sins.

deeds. Make me a clean heart, O God, and re - new a right spir - it with-in me.

deeds. Make me a clean heart, O God, and re - new a right spir - it with-in me.

deeds. Make me a clean heart, O God, and re - new a right spir - it with-in me.

deeds. Make me a clean heart, O God, and re - new a right spir - it with-in me.

Cast me not a - way from Thy pres - ence,

Cast me not a - way from Thy pres - ence, and take not Thy

Cast me not a - way from Thy pres - ence, and take not Thy Ho - ly Spir - it

Cast me not a - way from Thy pres - ence,

and take not Thy Ho - ly Spir - it from me, Thy Ho - ly Spir - it from me.

Ho - ly Spir - it from me, Thy Ho - ly Spir - it from me.

from.. me,..... from me, Thy Ho - ly Spir - it from me.

and take not Thy Ho - ly Spir - it from me, Thy Ho - ly Spir - it from me.

(JESU, WORD OF GOD INCARNATE.)

JOHANNES CHRYSOSTOMUS WOLFGANG THEOPHILUS (GOTTLIEB OF AMADEUS) MOZART (1756-1791).

*Adagio.* *pp sotto voce.*

Je - su, Word of God In - car - nate, Of the  
A - ve, A - ve ve - rum cor - pus na - tum

Je - su, Word of God In - car - nate, Of the  
A - ve, A - ve ve - rum cor - pus na - tum

Je - su, Word of God In - car - nate, Of the  
A - ve, A - ve ve - rum cor - pus na - tum

Je - su, Word of God In - car - nate, Of the  
A - ve, A - ve ve - rum cor - pus na - tum

*Adagio.* *p* *8vi.*

*cres* *cen* *do.* *f*

Vir - gin Ma - ry born; On the Cross Thy sa - cred Bod - y, For  
de Ma - ri - a Vir - gi - ne ve - re pas - sum im - mo - la - tum in

Vir - gin Ma - ry born; On the Cross Thy sa - cred Bod - y,  
de Ma - ri - a Vir - gi - ne ve - re pas - sum im - mo - la - tum

Vir - gin Ma - ry born; On the Cross Thy sa - cred Bod - y,  
de Ma - ri - a Vir - gi - ne ve - re pas - sum im - mo - la - tum

Vir - gin Ma - ry born; On the Cross Thy sa - cred Bod - y,  
de Ma - ri - a Vir - gi - ne ve - re pas - sum im - mo - la - tum

*f*

us..... men with nails was torn. Cleanse us  
 cru - ce pro ho - mi - ne. Cu - jus

*f* For us men with nails was torn. Cleanse us  
 in cru - ce pro ho - mi - ne. Cu - jus

*f* For us men with nails was torn. Cleanse us  
 in cru - ce pro ho - mi - ne. Cu - jus

For us men with nails was torn. Cleanse us  
 in cru - ce pro ho - mi - ne. Cu - jus

*dim.* by the Blood and Wa - ter Stream - ing from Thy pierc - ed Side;  
 la - tus per - fo - ra - tum un - da flux - it et san - gui - ne.

by the Blood and Wa - ter Stream - ing from Thy pierc - ed Side;  
 la - tus per - fo - ra - tum un - da flux - it et san - gui - ne.

*dim.* by the Blood and Wa - ter Stream - ing from Thy pierc - ed Side;  
 la - tus per - fo - ra - tum un - da flux - it et san - gui - ne.

by the Blood and Wa - ter Stream - ing from Thy pierc - ed Side;  
 la - tus per - fo - ra - tum un - da flux - it et san - gui - ne.



*pp* *cres* *cen* *do.* *f*

Feed us with Thy Bod - y brok - en, Now..... and in death's a - go - ny, Now  
*Es - to no - bis præ - gus - ta - tum in mor - tis ex - a - mi - ne, in*

Feed us with Thy Bod - y brok - en, Now..... and in death's a - go - ny,  
*Es - to no - bis præ - gus - ta - tum in mor - tis ex - a - mi - ne,*

*pp* *cres* *cen* *do.*

Feed us with Thy Bod - y broken, Now and in death's a - go - ny,  
*Es - to no - bis præ - gus - ta - tum in mor - tis ex - a - mi - ne,*

Feed us with Thy Bod - y broken, Now and in death's a - go - ny,  
*Es - to no - bis præ - gus - ta - tum in mor - tis ex - a - mi - ne,*

*pp* *cres* *cen* *do.* *f*

*dim.* *p tr pp*

now,..... now, now..... and in death's a - go - ny.  
*mor - tis ex - a - mi - ne.*

*tr*

Now, now,..... and in death's a - go - ny.  
*in mor - tis ex - a - mi - ne.*

*f* *dim.* *p tr pp*

Now, now,..... and in death's a - go - ny.  
*in mor - tis ex - a - mi - ne.*

Now, now,..... and in death's a - go - ny.  
*in mor - tis ex - a - mi - ne.*

*dim.* *p* *pp*

## Ave verum.

(JESU, WORD OF GOD INCARNATE.)

*Andante.*

CHARLES FRANÇOIS GOUNOD (1818 —).

*p*

(To be sung with closed lips.)

Je - su, Word of  
A - ve ve - rum

Je - su, Word of  
A - ve ve - rum

*p*

Je - su, Word of  
A - ve ve - rum

Je - su, Word of  
A - ve ve - rum

*p*

(Accomp. ad lib.)

God In - car - nate, Of the Vir - gin Ma - ry born, On the Cross Thy  
cor - pus na - tum De Ma - ri - a Vir - gi - ne, Ve - re pas - sum

God In - car - nate, Of the Vir - gin Ma - ry born, On the Cross Thy  
cor - pus na - tum De Ma - ri - a Vir - gi - ne, Ve - re pas - sum

God In - car - nate, Of the Vir - gin Ma - ry born, On the Cross Thy  
cor - pus na - tum De Ma - ri - a Vir - gi - ne, Ve - re pas - sum

God In - car - nate, Of the Vir - gin Ma - ry born, On the Cross Thy  
cor - pus na - tum De Ma - ri - a Vir - gi - ne, Ve - re pas - sum

NOTE.—Should this Motett be accompanied, the first seven measures may be played, and the voices commence at the eighth measure.

Sa - cred Bod - y For us men with nails was torn; Cleanse us by the  
 im - mo - la - tum In cru - ce pro ho - mi - ne; Cu - jus la - tus

Sa - cred Bod - y For us men with nails was torn; Cleanse us by the  
 im - mo - la - tum In cru - ce pro ho - mi - ne; Cu - jus la - tus

Sa - cred Bod - y For us men with nails was torn; Cleanse us by the  
 im - mo - la - tum In cru - ce pro ho - mi - ne; Cu - jus la - tus

Sa - cred Bod - y For us men with nails was torn; Cleanse us by the  
 im - mo - la - tum In cru - ce pro ho - mi - ne; Cu - jus la - tus

Blood and Wa - ter stream - ing from Thy pierc - ed side, Feed us with Thy  
 per - fo - ra - tum flu - xit un - da et san - gui - ne, Es - to no - bis

Blood and Wa - ter stream - ing from Thy pierc - ed side, Feed us with Thy  
 per - fo - ra - tum flu - xit un - da et san - gui - ne, Es - to no - bis

Blood and Wa - ter stream - ing from Thy pierc - ed side, Feed us with Thy  
 per - fo - ra - tum flu - xit un - da et san - gui - ne, Es - to no - bis

Blood and Wa - ter stream - ing from Thy pierc - ed side, Feed us with Thy  
 per - fo - ra - tum flu - xit un - da et san - gui - ne, Es - to no - bis

*cres. molto. f p*

Bod - y brok - en Now and in death's a - go - ny. O Je - su, hear us,  
 præ - gus - ta - tum Mor - tis in ex - a - mi - ne. O Je - su dul - cis,

Bod - y brok - en Now and in death's a - go - ny. O Je - su, hear us,  
 præ - gus - ta - tum Mor - tis in ex - a - mi - ne. O Je - su dul - cis,

*cres. molto. f p*

Bod - y brok - en Now and in death's a - go - ny. O Je - su, hear us,  
 præ - gus - ta - tum Mor - tis in ex - a - mi - ne. O Je - su dul - cis,

Bod - y brok - en Now and in death's a - go - ny. O Je - su, hear us, O  
 præ - gus - ta - tum Mor - tis in ex - a - mi - ne. O Je - su dul - cis, O

*cres. molto. f p*

*cres. f p*

O Je - su, spare us; Je - su, Je - su, Son... of Ma - ry, O grant us, Lord, Thy  
 O Je - su pi - e, Je - su, Je - su, fi - li Ma - ri - æ, In no - bis mi - se -

O Je - su, spare us; Je - su, Je - su, Son... of Ma - ry, O grant us, Lord, Thy  
 O Je - su pi - e, Je - su, Je - su, fi - li Ma - ri - æ, In no - bis mi - se -

*cres. f p*

O Je - su, spare us; Je - su, Je - su, Son... of Ma - ry, O grant us, Lord, Thy  
 O Je - su pi - e, Je - su, Je - su, fi - li Ma - ri - æ, In no - bis mi - se -

Je - su, spare us; Je - su, Je - su, Son... of Ma - ry, O grant us, Lord, Thy  
 Je - su pi - e, Je - su, Je - su, fi - li Ma - ri - æ, In no - bis mi - se -

*cres. f p*

*cres.* *ff* *dim.*

mer - cy, O grant us, Lord, Thy mer - cy, O grant us, O grant us, Lord, Thy mer -  
 re - re, In no - bis mi - se - re - re, O Je - su, In no - bis mi - se - re -

mer - cy, O grant us, Lord, Thy mer - cy, O grant us, O grant us, Lord, Thy mer -  
 re - re, In no - bis mi - se - re - re, O Je - su, In no - bis mi - se - re -

*cres.* *ff* *dim.*

mer - cy, O grant us, Lord, Thy mer - cy, O grant us, O grant us, Lord, Thy mer -  
 re - re, In no - bis mi - se - re - re, O Je - su, In no - bis mi - se - re -

mer - cy, O grant us, Lord, Thy mer - cy, O grant us, O grant us, Lord, Thy mer -  
 re - re, In no - bis mi - se - re - re, O Je - su, In no - bis mi - se - re -

*cres.* *ff* *dim. p*

*p* *p* *p* *pp*

cy... A - men! A - men! A - men! A - men!  
 re... A - men! A - men! A - men! A - men!

*p* *p* *p* *pp*

cy... A - men! A - men! A - men! A - men!  
 re... A - men! A - men! A - men! A - men!

*p* *p* *p* *pp*

cy... A - men! A - men! A - men! A - men!  
 re... A - men! A - men! A - men! A - men!

*pp*

cy. A - - men! A - - men! A - - men!..... A - men!  
 re. A - - men! A - - men! A - - men!..... A - men!

*p* *p* *p* *pp*



## Remember not, Lord, our Offences.

*Andante.* ♩ = 92.

HENRY PURCELL (1658-1695.)

SOPRANO 1MO.



SOPRANO 2DO.



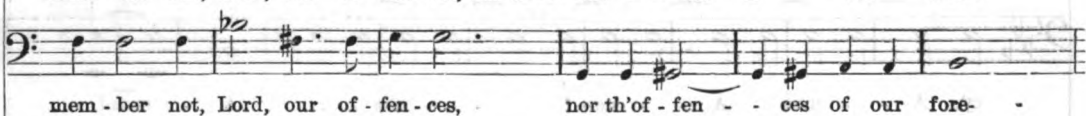
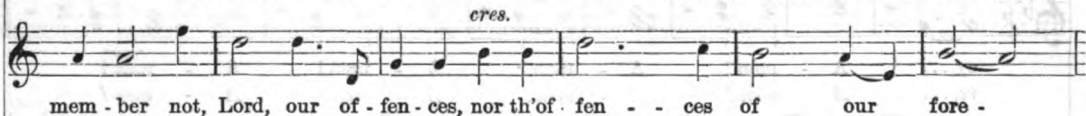
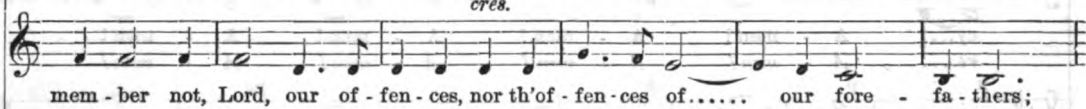
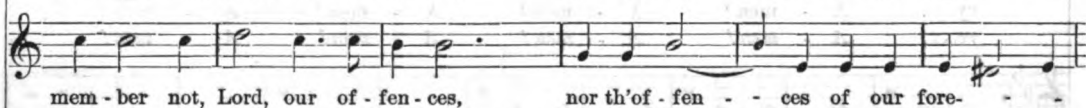
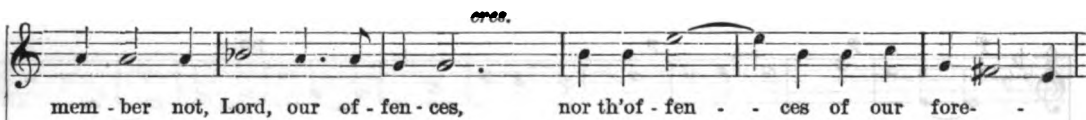
ALTO.



TENOR.



BASS.



fa - thers; nei - ther take Thou vengeance of our sins,  
 fa - thers; but spare..... us, good Lord, nei - ther take Thou vengeance  
 nei - ther take Thou vengeance of our sins, but spare.....  
 fa - thers; nei - ther take Thou vengeance of our  
 fa - thers; nei - ther take Thou vengeance of our sins.

nei - ther take Thou vengeance of our sins, but spare..... us, good  
 of our sins, good Lord, nei - ther take Thou vengeance  
 - us, good Lord, nei - ther take Thou vengeance of our sins,  
 sins, good Lord, good Lord, nei - ther take Thou  
 but spare..... us, good Lord, nei -

## Remember not, Lord, our Offences.

Lord, nei - - - ther take Thou vengeance of our sins, but spare..... us, good  
of our sins, nei - - - ther take thou vengeance of our sins,  
nei - - ther take Thou ven-geance of our sins good..... Lord, but spare....  
vengeance of our sins, but spare..... us, good Lord,  
- - ther take Thou vengeance of our sins, but

Lord, spare..... us, good Lord, spare Thy peo - ple, whom Thou hast re -  
but spare..... us, good Lord, spare Thy peo - ple, whom Thou hast re -  
.... us, spare..... us, good Lord, spare Thy peo - ple, whom Thou hast re -  
but spare us, good.... Lord, spare Thy peo - ple, whom Thou hast re -  
spare us, good Lord, spare Thy peo - ple, whom Thou hast re -

*mf*  
deem-ed with Thy pre - - cious Blood, and be not an - gry with us for - - ev - -  
deem-ed with Thy pre - - cious Blood, and be not an - gry with us for ev - -  
*mf*  
deem-ed with Thy pre - - cious Blood, and be not an - gry with us for ev - -  
*mf*  
deem-ed with Thy pre - - cious Blood, and be not an - gry with us for ev - -  
deem-ed with Thy pre - - cious Blood, and be not an - gry with us for ev - -  
*mf*

*p* er, be not an - gry with us for - - ev - - - er. *pp* Spare us, good Lord.  
er, be not an - gry with us for - ev - - - er. Spare us, good Lord.  
*p* er, be not an - gry with us for - - ev - - - er. *pp* Spare us, good Lord.  
*p* er, be not an - gry with us for - - ev - - - er. *pp* Spare us, good Lord.  
er, be not an - gry with us for - - ev - - - er. Spare us, good Lord.  
*p* er, be not an - gry with us for - - ev - - - er. *pp* Spare us, good Lord.





The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into several systems, each containing vocal staves and piano accompaniment staves. Dynamics include *mf* (mezzo-forte), *f* (forte), *p* (piano), *dim.* (diminuendo), and *cres.* (crescendo). The lyrics are written below the vocal staves.

*mf* world, O Sav-iour, Who by Thy Cross and precious Blood hast re-deem-ed us, *f* Save us, and *p*

world, O Sav-iour, Who by Thy Cross and precious Blood hast re-deem-ed us, Save us, and

*mf* world, O Sav-iour, Who by Thy Cross and precious Blood hast re-deem-ed us, *f* Save us, and *p*

world, O Sav-iour, Who by Thy Cross and precious Blood hast re-deem-ed us,

*mf* *dim.* *p*

*p* help us, we hum-bly be-seech Thee, O Lord, we hum-bly be-seech Thee, O

help us, we hum-bly be-seech Thee, O Lord, we hum-bly be-seech Thee, O

*p* help us, we hum-bly be-seech Thee, O Lord, we hum-bly be-seech Thee, be-seech Thee, O

help us, we hum-bly be-seech Thee, O Lord, we hum-bly be-seech Thee, O

Lord, O Sav-iour of the world, O Sav-iour of the

Lord, O Sav-iour of the world, O Sav-iour of the

Lord, O Sav-iour of the world, O.....

Lord, O Sav-iour of the world, O save us, and help

## D Saviour of the World.

world, O Sav - iour, Who, by Thy Cross and pre - cious Blood hast re - deem - ed

world, O Sav - iour, Who, by Thy Cross and pre - cious Blood hast re - deem - ed

Sav - iour of the world, Who, by Thy Cross and pre - cious Blood hast re - deem - ed

us, O Sav - iour, Who, by Thy Cross and pre - cious Blood hast re - deem - ed

us, Save us, and help us, we hum - bly be - seech Thee, O Lord, O Sav - iour of the

us, Save... us, and help us, we hum - bly be - seech Thee, O Lord, O save

us, Save us, and help us, we hum - bly be - seech Thee, O Lord, O save

us, Save us, and help us, we hum - bly be - seech Thee, O Lord, O save.....

world, Save us, and help us, we hum - bly be - seech Thee, O Lord..... A - men.

us, Save us, and help us, we hum - bly be - seech Thee, O Lord, A - men, A - men.

us, Save us, and help us, we hum - bly be - seech Thee, O Lord, A - men, A - men.

us, Save us, and help us, we hum - bly be - seech Thee, O Lord,..... A - men.

*Ped. pp*

# Why seek ye the Living among the Dead.

ST. LUKE XXIV. 5-7.

EDWARD JOHN HOPKINS, Mus. D. (18

$\text{♩} = 186.$



*p*

Why seek ye the liv - ing, the liv - ing a-mong the

Why seek ye the liv - ing, the liv - ing a-mong the

*p*

Why seek ye the liv - ing, the liv - ing a-mong the

Why seek ye the liv - ing, the liv - ing a-mong the

*cres* - - - *cen* - - - *do.* *f*

dead? He is not here, but is ris'n, He is not here, but is ris - en.

dead? He is not here, but is ris'n, He is not here, but is ris - en.

*cres* - - - *cen* - - - *do.* *f*

dead? He is not here, but is ris'n, He is not here, but is ris - en.

dead? He is not here, but is ris'n, He is not here, but is ris - en.

# Why seek ye the Living among the Dead.

Re - mem - ber how He spoke, He

Re - mem - ber how He spoke, He

Re - mem - ber how He spoke, He

Re - mem - ber how He spoke, He

No Ped.

spoke un - to you when He was yet in Gal - i - lee, was yet in Gal - i - lee, was

spoke un - to you when He was yet in Gal - i - lee, was yet in Gal - i - lee, was

spoke un - to you when He was yet in Gal - i - lee, was yet in Gal - i - lee, was

spoke un - to you when He was yet in Gal - i - lee, was yet in Gal - i - lee, was

Ped.

yet... in Gal - i - lee, say - ing: The Son of Man must be de-

yet in Gal - i - lee, say - ing:

yet... in Gal - i - lee, say - ing:

yet in Gal - i - lee, say - ing: The Son of Man must be de-

No Ped.

*J = 96.*



# Why seek ye the Living among the Dead.

123

liv - er - ed in - to the hands of sin - ful men, and be cru - ci - fied, and be

and be cru - ci - fied, and be

and be cru - ci - fied, and be

liv - er - ed in - to the hands of sin - ful men, and be cru - ci - fied, and be

*Ped.*

cru - ci - fied, and the third day rise a - gain.

*dim.*

cru - ci - fied, and the third day rise a - gain. The Son of Man must be de-

*dim.*

cru - ci - fied, and the third day rise a - gain. The Son of Man must be de-

cru - ci - fied, and the third day rise a - gain.

*f*

*No Ped.*

*p*

and be cru - ci -

liv - er - ed in - to the hands of sin - ful men, and be cru - ci - fied, and be

liv - er - ed in - to the hands of sin - ful men, and be cru - ci - fied, and be

and be cru - ci - fied, and be

*Ped.*





rise..... a - gain, and the third day rise a - gain, the third day rise a -

rise..... a - gain, and the third day rise a - gain, the

..... a - gain, and the third day rise a - gain,

rise..... a - gain, and the third day.. rise a - gain, the third day

gain, the third day rise a - gain, the third day rise..... a -

third day rise a - gain, the third day rise,..... rise..... a -

rise a - gain, the third day rise, rise a -

rise a - gain, rise a - gain, rise, rise a -

gain. He is not here, but is ris - - en.

gain. He is not here, but is ris - - en.

gain. He is not here, but is ris - - en.

gain. He is not here, but is ris - - en.

## Christ our Passover is sacrificed for us.

1 COR. V. 7, 8.

Moderately quick.  $\text{♩} = 68$ .

SIR JOHN GOSS, Mus. D. (1800-1880.)

*mp* *piu f*

Christ.. our Pass - o - ver is sac - ri - fic - ed for us, therefore let us keep the

Christ.. our Pass - o - ver is sac - ri - fic - ed for us, therefore let us keep the

*mp* *piu f*

Christ.. our Pass - o - ver is sac - ri - fic - ed for us, therefore let us keep the

Christ.. our Pass - o - ver is sac - ri - fic - ed for us, therefore let us keep the

**SOLO—Rather slower.**

*f*

feast, there - fore let us keep the feast; Not with the old leav - en, nor with the

feast, there - fore let us keep the feast;

*f*

feast, there - fore let us keep the feast;

*f*

feast, there - fore let us keep the feast;

*f* *p*

leav - en of mal - ice and wick - ed - ness, but with th'un-leavened bread of sin - cer - i - ty,



but with th'unleavened bread of sin-cer-i-ty, th'unleavened bread of sin-cer-i-ty and truth.

CHORUS—Time as at first.



*f*  
Christ.. our Pass-o-ver is sac-ri-fic-ed for us, there-fore let us keep the  
Christ.. our Pass-o-ver is sac-ri-fic-ed for us, there-fore let us keep the  
*f*  
Christ.. our Pass-o-ver is sac-ri-fic-ed for us, there-fore let us keep the  
Christ.. our Pass-o-ver is sac-ri-fic-ed for us, there-fore let us keep the



*p*  
feast, there-fore let us keep the feast; Not with the old leaven, nor with the leav-en of  
feast, therefore let us keep the feast; Not with the old leaven, nor with the leaven of  
*p*  
feast, therefore let us keep the feast; Not.. with the old leaven, nor with the leaven of  
*p*  
feast, there-fore let us keep the feast; Not with the old leaven, nor with the leaven of



## Christ our Passover is sacrificed for us.

mal - ice and wickedness ; But... with th'un-leavened bread,... the bread of sin-cer-i-ty and

mal - ice and wickedness ; But... with th'unleavened bread,... the bread of sin-cer-i-ty and

mal - ice and wickedness ; But... with th'unleavened bread, th'unleavened bread of sin-cer-i-ty and

mal - ice and wickedness ; But... with th'un-leavened bread, the bread of sin-cer-i-ty and

truth, let.... us keep the feast, let us keep the feast, with th'unleav - en'd bread

truth, let.... us keep, let... us keep.... the feast,... with th'unleav - en'd bread

truth, let us keep..... the feast, let us keep the feast,... with th'unleav - en'd bread of..

truth, let us keep..... the feast, let us keep the feast, ... with th'unleav - en'd bread

of sin-cer-i-ty.... and truth..... with th'unleaven'd bread of sin-cer-i-ty and truth.

of sin-cer-i-ty and truth, with th'unleaven'd bread, the bread of sin-cer-i-ty and truth.

.... sin-cer-i-ty and truth..... with th'unleaven'd bread of sin-cer-i-ty and truth.

of sin-cer-i-ty and truth, with th'unleaven'd bread.... of sin-cer-i-ty and truth.

*cres.* *Rather slower.* *dim.*

*cres.* *dim.*

*cres.* *dim.*



# Christ is risen from the Dead.

129

1 COR. XV. 20; ROMANS VI. 10.

SIR GEORGE JOB ELVEY, Mus. D. (1816 —).

*♩ = 88. f*

Christ is ris - en from the dead, is ris - - - - en, Christ is

Christ is ris - en from the dead, Christ is ris - - - - en, Christ is

Christ is ris - en... from the dead, Christ... is ris - en... Christ.. is

Christ is ris - en from the dead, Christ is ris - en, Christ is ris - en, Christ is

ris - en from the dead, Al - le - lu - ia, Al - le - lu - ia. Christ is ris - en

ris - en from the dead, Al - le - lu - ia, Al - le - lu - ia. Christ is ris - en

ris - en from the dead, Al - le - lu - ia, Al - le - lu - ia. Christ is ris - en..

ris - en from the dead, Al - le - lu - ia, Al - le - lu - ia. Christ is ris - en

from the dead, is ris - en from the dead, Christ... is ris - en from..... the dead.

from the dead, Christ is ris - en from the dead, is ris - en from the dead.

.... from the dead, Christ is ris - en from the dead, is ris - en from the dead.

from the dead, Christ is ris - en from the dead, is ris - en from the dead.

*f*

## Christ is risen from the Dead.

*p*  $\text{♩} = 69$ . *A little slower.*

In that He died, In that He died, He died..... un - to sin once,

In that He died, in that He died, He died un - to sin.... once, In...

*p* In that He died, He died,..... He died un - to sin..... once,

In that He died, He died, He died un - to sin once,

In that He died, He died,..... He died..... un - to sin once, But

.... that He died, He died, He died un - to sin once,

In that He died, He died, He died un - to sin once,

In that He died, He died, He died un - to sin once,

*The same time as before.*

in that He liv - eth, But in that He liv - eth, He liv - eth un - to

*f* But in that He liv - eth, But in that He liv - eth, He

*f* But in that He liv - eth, But in that He liv - eth, He

But in that He liv - eth, But in that He liv - eth, He

God, He liv-eth, liv - eth.... un-to God, He liv - - eth, liveth un -

liv - - eth, He liv - eth un - to God, He liv - eth, liv - eth

liv - eth un - to God, He liv - eth.... un-to God, He liv - eth, liv - eth

liv - eth un - to God, He liv - eth un - to God, He liv - eth, liv - eth

- - to God. Christ...is ris - en from the dead, Al - le - lu - ia, Al - le - lu - ia,

un - to God. Christ is ris - en from the dead, Al - le - lu - ia, Al - le - lu - ia,

un - to God. Christ is ris - en.... from the dead, Al - le - lu - ia, Al - le - lu - ia,

un - to God. Christ is ris - en from the dead, Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - - ia, Al - le - lu - - - ia.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - - ia.

Al - le - lu - ia, Al - le - lu - ia, Al - - le - lu - - - ia.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - - ia.

## God hath appointed a Day.

ACTS XVII. 31; PS. LXXV. 10; 1 COR. XV. 57.

BERTHOLD TOURS (1838 —), 1879.

*Moderato assai.* ♩ = 69.

Piano introduction in 4/4 time. The right hand features a melody of eighth and sixteenth notes, starting with a forte (*f*) dynamic and transitioning to mezzo-forte (*mf*). The left hand provides a harmonic accompaniment with chords and single notes.

TENORS AND BASSES.

*mf*

God hath ap-point-ed a day, in the which He will judge the world in

*p* *mf*

The vocal part for Tenors and Basses begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment starts with a piano (*p*) dynamic and then moves to mezzo-forte (*mf*). The lyrics are: "God hath ap-point-ed a day, in the which He will judge the world in".

right-eousness by that man whom He.... hath or-dained;

*p*

The vocal part continues with the lyrics: "right-eousness by that man whom He.... hath or-dained;". The piano accompaniment features a piano (*p*) dynamic. The music concludes with a final chord in the piano.

SOPRANOS.

*p*

Whereof He hath giv-en as-sur-ance un-to..... all

*pp*

The vocal part for Sopranos begins with a piano (*p*) dynamic. The piano accompaniment starts with a piano (*p*) dynamic and then moves to pianissimo (*pp*). The lyrics are: "Whereof He hath giv-en as-sur-ance un-to..... all".

CHORUS. *marcato.*

*f*

men, in..... that He hath rais - ed Him, hath rais - ed Him from the

in..... that He hath rais - ed Him, hath rais - ed Him from the

*f*

in..... that He hath rais - ed Him, hath rais - ed Him from the

in..... that He hath rais - ed Him, hath rais - ed Him from the

*f*

*Ped. ff*

*ff* *rallentando.*

dead,..... hath rais - ed Him from the dead.....

dead,..... hath rais - ed Him from the dead.....

*ff* *rallentando.*

dead,..... hath rais - ed Him from the dead.....

dead,..... hath rais - ed Him from the dead.....

*ff* *marcato.* *rallentando.*

*Andante tranquillo. ♩ = 68.*

*p*



## God hath appointeth a Day.

**SOLO. *p***

Mer-cy and truth, mer-cy and truth, mer-cy and truth are met to - geth-

Mer-cy and truth, mer-cy and truth, mer-cy and truth are met to - geth-

*p* Mer-cy and truth, mer-cy and truth, mer-cy and truth are met to - geth-

Mer-cy and truth, mer-cy and truth, mer-cy and truth are met to - geth-

**CHORUS. *pp***

er,..... Mer-cy and truth, ... mer-cy and truth,.... mer-cy and truth,

er,..... Mer-cy and truth,.... mer-cy and truth,.... mer-cy and truth,

*pp* er,..... Mer-cy and truth,.... mer-cy and truth,.... mer-cy and truth,

er,..... Mer-cy and truth,.... mer-cy and truth,.... mer-cy and truth,

mer-cy and truth are met to - geth - er, are met to - geth - - - er,

and truth are met to - geth - er, are met to - geth - - - er,

and truth are met to - geth - er, are met to - geth - - - er,

and truth are met to - geth - er, to - geth - - - er,

SOLO. *p*

Righteousness and peace have kiss-ed each

SOLO. *mf*

Righteousness and peace have kissed each oth - er,

*p*

oth - er, Righteousness and peace have kiss-ed each oth - er, Righteousness and

SOLO.

Righteousness and peace have kiss-ed each oth - er, Righteousness and

*p*

Righteousness and peace have kiss-ed each oth - er, Righteousness and

SOLO.

Right - eous - ness... and peace have kiss-ed each oth -

*pp*

peace have kiss-ed each oth - er... Mer - cy and truth,... mer - cy and

*dim.* *poco ritard.* *pp* CHORUS - *a tempo.*

peace have kiss-ed each oth - er... Mer - cy and truth,... mer - cy and

*dim.* *poco ritard.* *pp*

peace have kiss-ed each oth - er... Mer - cy and truth,... mer - cy and

er, each oth - er... Mer - cy and truth,... mer - cy and

*dim.* *poco rit.* *pp* *a tempo.*

## God hath appointed a Day.

truth,... mer-cy and ... truth are... met.. to - geth - er, Righteousness and

truth,... mer - - cy and truth are met to - geth - er, Righteousness and

truth,... mer - - cy and truth are met to - geth - er, Righteousness and

truth,... mer - - cy and truth,

peace are met..... to - geth - er, righteousness and peace are met to-

peace are met to - geth - er, righteousness and peace are met to-

peace are met to - geth - er, righteousness and peace are met.. to-

righteousness and peace, and peace.....

geth - er, righteousness and peace, righteousness and peace.....

geth - er, righteousness and peace, righteousness and peace.....

geth - er, righteousness and peace, righteousness and peace.....

.... and peace, righteousness and peace, righteousness and peace.....

*p poco rall. al fine.*

*p poco rall. al fine.*

*poco rall. al fine.*

*pp*

# God hath appointed a Day.

137

*Allegro. ♩ = 76. pp*

Thanks be to God, thanks be to God,

Thanks be to God, thanks be to God,

Thanks be to God, thanks be to God,

Thanks be to God, thanks be to God,

*mf poco marcato. (Voices alone.) mf (Voices alone.) f molto marcato.*

*ff*

thanks be to God,.....

thanks be to God,.....

*ff*

thanks be to God,.....

thanks be to God,.....

*ff*

*Ped.*

*dim.*

*Allegro con spirito. ♩ = 88. f marcato.*

thanks be to God,..... Thanks be to God, Which

thanks be to God,..... Thanks be to God, Which

*dim. f marcato.*

thanks be to God,..... Thanks be to God, Which

thanks be to God,..... Thanks be to God, Which

*f marcato.*



## God hath appointed a Day.

giv-eth us the vic-to-ry, thanks be to God, Which giv-eth us the vic-to-ry,  
 giv-eth us the vic-to-ry, thanks be to God, Which giv-eth us the vic-to-ry,  
 giv-eth us the vic-to-ry, thanks be to God, Which giv-eth us the vic-to-ry,  
 giv-eth us the vic-to-ry, thanks be to God, Which giv-eth us the vic-to-ry,

*ff*  
 thanks be to God, thanks be to God, thanks be to God,  
 thanks be to God, thanks be to God, thanks be to God,  
*ff*  
 thanks be to God, thanks be to God, thanks be to God,  
 thanks be to God, thanks be to God, thanks be to God,

*SOLO, mf*  
 thanks be to God, Which giv-eth us the vic-to-ry through our Lord Je-sus  
 thanks be to God, Which giv-eth us the vic-to-ry through our Lord Je-sus  
*mf*  
 thanks be to God, Which giv-eth us the vic-to-ry through our Lord Je-sus  
 thanks be to God, Which giv-eth us the vic-to-ry through our Lord Je-sus  
 (Voices alone.)



**CHORUS. *f***

Christ, Thanks be to God, Which giv - eth us the vic - to - ry, thanks be to  
 Christ. Thanks be to God, Which giv - eth us the vic - to - ry, thanks be to  
 Christ. Thanks be to God, Which giv - eth us the vic - to - ry, thanks be to  
 Christ. Thanks be to God, Which giv - eth us the vic - to - ry, thanks be to

*Org. f*

God, Which giveth us the vic - to - ry, Which giveth us the vic - to - ry, Which giv - eth us the  
 God, Which giveth us the vic - to - ry, Which giveth us the vic - to - ry, Which giv - eth us the  
 God, Which giveth us the vic - to - ry, Which giveth us the vic - to - ry, the  
 God, Which giveth us the vic - to - ry, Which giveth us the vic - to - ry, the

vic - to - ry, Which giv - eth us the  
 vic - to - ry, Which giv - eth us..... the  
 vic - to - ry, Which..... giv - eth us,..... Which giv - eth  
 vic - to - ry, Which giv - eth

## God hath appointed a Day

vic - to - ry, through our..... Lord,  
 vic - - to - ry,..... through our..... Lord,  
 us the vic - - to - ry, through our..... Lord, Which giv-eth us the  
 us..... the vic - - to - ry, Which giv-eth us the  
 Which giv-eth us the vic - to - ry, Which giv-eth us the  
 Which giv-eth us the vic - to - ry, Which giv-eth us the  
 vic - to - ry, Which giv-eth us the vic - to - ry,  
 vic - to - ry, Which giv-eth us the vic - to - ry,  
 vic - to - ry, thanks be to God, Which giv-eth us the vic - to - ry, the vic - to - ry, the  
 vic - to - ry, thanks be to God, Which giv-eth us the vic - to - ry, the vic - to - ry, the  
 thanks be to God, Which giv-eth us the vic - to - ry, the vic - to - ry, the  
 thanks be to God, Which giv-eth us the vic - to - ry, the vic - to - ry, the

*cres.*  
*ff*  
*cres.*  
*ff*  
*ff*  
*f*  
*accel. e cres.*  
*f*  
*accel. e cres.*  
*f*  
*accel. e cres.*

*ff a tempo.*

vic - to - ry. A - - - - men, A - - men,...

vic - to - ry. A - - - - men, A - - men,...

vic - to - ry. *ff* A - - - - men, A - - men,...

vic - to - ry. A - - - - men,

*ff a tempo.*

A - - - - men,..... A - - - - men, Which giv - eth us the

A - - - - men, A - - - - men, Which giv - eth us the *sempre ff*

A - - - - men, A - - - - men, Which giv - eth us the

A - - - - men, A - - - - men, Which giv - eth us the *sempre ff*

*sea.....*

ri - tar - dan - do. *Adagio. ff*

vic - to - ry through our Lord Je - sus Christ. A - men.

vic - to - ry through our Lord Je - sus.... Christ. A - men.

vic - to - ry through our Lord Je - sus Christ. *ff* A - men.

vic - to - ry through our Lord Je - sus.... Christ. A - men.

ri - tar - dan - do. *Adagio. ff*

## Christ is risen from the Dead.

2 Cor. xv. 20; 1s. xxv. 9; Rev. i. 5.

EDWARD HENRY THORNE (1834 —).

♩ = 108.

Christ is  
Christ is  
Al - le - lu - ia!  
Al - le - lu - ia!

*f*  
*dim.*  
*Ped.*

ris - en! He is the Lord! we will be  
ris - en! He is the Lord! we will be  
He is the Lord! *f* we will be

*mf* *f*

glad and re - joice in His sal - va - - tion, *piu f* we will be  
glad and re - joice in His sal - va - - tion, *piu f* we will be  
*f* we will re - joice in His sal - va - - tion, *piu f* we will be  
glad and re - joice in His sal - va - - tion, we will be



# Christ is risen from the Dead.

143

glad and re-joice in His sal-va-tion.

glad and re-joice in His sal-va-tion.

glad and re-joice in His sal-va-tion.

glad and re-joice in His sal-va-tion.

*f* Christ is ris-en!

*f* Christ is ris-en!

*m* Al-le-lu-ia!

*m* Al-le-lu-ia!

*m* He is the First-be-gotten of the

*dim.*

*f* *fp*

*m* He is the First-be-gotten of the

*m* and the Prince..... of the kings of the earth.

dead, and the Prince of the kings of the earth.

*legato.*

*fp*



## Christ is risen from the Dead.

dead,... and the Prince of the kings of the earth,... He is the

He is the

and the Prince..... of the kings of the earth,... He is the

He is the

First - be - got - ten of the dead; He is the Prince of the kings of the

First - be - got - ten of the dead; He is the Prince of the kings of the

First - be - got - ten of the dead; He is the Prince of the kings of the

First - be - got - ten of the dead; He is the Prince of the kings of the

earth. Un - to

earth. Un - to

earth. ff

earth. Un - to

*Rallentando al Largo.* *ff*

*meno. f* *dim.* *cres.* *ff*

*allargando* *al* *Largo.*

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are as follows:

Him That lov - ed us, and washed us from our sins in His Own  
 Him That lov - ed us, and washed us from our sins in His Own  
 Un - to Him That lov - ed us, and washed us,  
 Him That lov - ed us, and washed us from our  
 Blood, and hath made us kings and priests un - to God and His  
 Blood, and hath made us kings and priests un - to God and His  
 washed us from our sins in His Own Blood, and hath made us kings and  
 sins, and hath made us kings and priests un - to God and His  
 Fa - ther, To Him be glo - ry, be glo - ry and do -  
 Fa - ther, To Him be glo - ry, To Him be glo - ry and do -  
 priests un - to God, To Him be glo - ry, To Him be glo - ry and do -  
 Fa - ther, To Him be glo - ry, be glo - -

The score includes various musical notations such as *ff* (fortissimo), *dim.* (diminuendo), and *p* (piano). The piano accompaniment features a variety of rhythmic patterns and chordal textures.

## Christ is risen from the Dead.

min - ion, for - ev - er, be glo - - ry and do-min - ion for -

min - ion, To Him be glo - ry for - ev - er, be glo - - ry for -

min - ion, To Him be glo - ry for - ev - er, be glo - - ry and do -

ry, for - ev - er, be glo - ry and do-min - - ion for -

*f dim. p* ac - cel - e - ran - do.

ev - - - er. A - - - men, A - -

ev - - - er. A - - - men, *f dim. p* ac - cel - e - ran - do.

min - ion for - ev - er. A - - - men, A - -

ev - - - er. A - - - men, ac - cel - e - ran - do.

*f dim. rall. molto. p pp*

men. A - - - men.

men. A - - - men. *f dim. rall. molto. p pp*

men. A - - - men.

men. A - - - men.

*rall. molto. a tempo. ff*

**Christ being raised from the Dead.**

147

**ROMANS VI. 9.**  
*Andante.*

**SIR GEORGE JOB ELVEY, Mus. D. (1816 —).**

Christ be - ing rais - ed from the dead, Christ be - ing rais - ed  
Christ be - ing rais - ed from the dead, Christ be - ing rais - ed  
Christ be - ing rais - ed from the dead, Christ be - ing rais - ed  
Christ be - ing rais - ed from the dead, Christ be - ing rais - ed  
*Sves. sempre con Ped.*  
from the dead, Christ be - ing rais - ed from the  
from the dead, Christ be - ing rais - ed from the  
from the dead, Christ be - ing rais - ed from the  
from the dead, Christ be - ing rais - ed rais - ed from the  
dead, di - eth no more, di -  
dead, di - eth no more, di - eth no more, di -  
dead, di - eth no more, di - eth no  
dead, di - eth no more, di - eth no more,



## Christ being raised from the Dead.

- - earth no more, di - eth no more, di - eth no more, di - eth no  
 - - eth no more, di - eth no  
 more, di - - eth no more, di - eth no more, di - eth no  
 di - - eth no more, no more,..... di - eth no more, di - eth no  
 more, no..... more. Death hath no more do - min - ion o - ver Him,  
 more, no more. Death hath no more do - min - ion o - ver Him,  
 more, no more. Death hath no more do - min - ion o - ver Him,  
 more, no more. Death hath no more do - min - ion o - ver Him,  
 Death hath no more do - min - ion o - ver Him, Death hath no more do - min - ion  
 Death hath no more do - min - ion o - ver Him, Death hath no more do - min - ion  
 Death hath no more do - min - ion o - ver Him, Death hath no more do - min - ion  
 Death hath no more do - min - ion o - ver Him, Death hath no more do - min - ion  
 f pp f

\* Where it is impracticable to divide the Soprani the first or upper part should be sung only.



# Christ being raised from the Dead.

149

o - ver Him, Death hath no more, no more do - min - ion o - ver

o - ver Him, Death hath no more, no more do - min - ion o - ver

o - ver Him, Death hath no more, no more do - min - ion o - ver

o - ver Him, Death hath no more, ... no more.... do - min - ion o - ver

Him, Death hath no more do - min - ion o - ver Him, no more do -

Him, Death hath no more do - min - ion o - ver Him, no more do -

Him, Death hath no more do - min - ion o - ver Him, no more do -

Him, Death hath no more do - min - ion o - ver Him, no more do -

min - ion o - ver Him.

min - ion o - ver Him.

min - ion o - ver Him.

min - ion o - ver Him.

*pp*

*ff*

## D Risen Lord!

ALFRED BELL.  
*Allegro moderato. J = 92.*

JOSEPH BARNBY (1832 —.)

The piano introduction is in 4/4 time, starting with a treble and bass clef. It begins with a half rest in the treble and a half note G in the bass. The melody in the treble starts on a half note G, followed by a half note A, and then a half note B. The bass line consists of a half note G, followed by a half note A, and then a half note B. The piece is marked *f* (forte) and *cres - cen - do.* (crescendo). It ends with a half note B in the treble and a half note G in the bass, marked *ritenuto.* (ritardando).

The vocal and piano accompaniment for 'D Risen Lord!' is in 4/4 time. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics 'O ris - en Lord! O Christ as - cend - ed! O Prince of'. The piano accompaniment is marked *ff* (fortissimo) and *a tempo.* (allegro moderato). The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble. The piece concludes with a final chord in the piano.

The vocal and piano accompaniment for 'Peace! Thy toils on earth are end - ed, and Thou art on Thy ev - er - last - ing throne a -' is in 4/4 time. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics 'Peace! Thy toils on earth are end - ed, and Thou art on Thy ev - er - last - ing throne a -'. The piano accompaniment is marked *a tempo.* (allegro moderato). The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble. The piece concludes with a final chord in the piano.

*p* dor'd. O hear our songs, *pp* O hear our pray'rs and prais-es, O grant us peace,

*p* dor'd. O hear our songs, *pp* O hear our pray'rs and prais-es, O grant us peace,

*p* dor'd. O hear.. our songs, *pp* O hear our pray'rs and prais-es, O grant us peace,

*p* dor'd. O hear our pray'rs and prais-es, O grant us peace,

*mp* grant us peace. Thy pil-grim church still rais-es Her ar-dent gaze to Thee, As

grant us peace. Her ar-dent gaze to Thee, As

*mp* grant us peace. Thy church her gaze still rais-es to Thee, As for Thy

grant us peace. As for Thy rest....

*p* for Thy rest she longs, *pp* Thy rest... she longs, *rit.* As for Thy rest she longs, *ff* TUTTI—a tempo. Thou, Je-su

for Thy rest, *p* Thy rest she longs, *pp* Thy rest she longs, *rit.* Thou, Je-su

rest, she longs, as for Thy rest she longs, *ff* Thy rest she longs, Thou, Je-su

.... she longs, Thy rest,..... Thy rest she longs, Thou, Je-su

*p* *pp* *rit.* *ff* a tempo.

## O Risen Lord!

King,..... to heav'n as - cend - ing, With gifts of peace Thy pierc-ed palms ex-  
 King,..... to heav'n as - cend - ing, With gifts of peace..... Thy pierc-ed palms ex-  
 King, to heav'n as - cend - ing, .... With gifts of peace Thy pierced palms.... ex-  
 King, to heav'n as - cend - - - ing, With gifts Thy palms ex-  
 tend - ing, shed'st worlds of hope and joy,.. shed'st worlds of hope and joy,.... Thou, Je - su King, as-  
 tend - ing, shed'st worlds of hope and joy,.. shed'st worlds of hope and joy,.... Thou, Je - su King, as-  
 tend - ing, shed'st worlds of hope and joy,.. shed'st worlds of hope and joy,.... Thou, Je - su King, as-  
 tend - ing, shed'st worlds of hope and joy,.. shed'st worlds of hope and joy,.... Thou, Je - su King, as-  
 cend - ing, shed'st worlds of hope and joy, Thy pierc - ed palms ex - tend - ing, Thou, Je - su King, as-  
 cend - ing, shed'st hope and joy, Thy pierc - ed palms ex - tend - ing, Thou, Je - su King, as-  
 cend - ing, shed'st hope and joy, Thy pierc - ed palms ex - tend - ing, Thou, Je - su King, as-  
 cend - ing, shed'st hope and joy, Thy pierc - ed palms ex - tend - ing, Thou, Je - su King, as-



*ff*      *dim. molto.*      *p*

cend - ing, shed'st worlds of hope and joy, shed'st worlds of hope and joy. O ris-en Lord! O Prince of

cend - ing, shed'st worlds of hope and joy, of hope, of hope and joy. O ris-en Lord! O Prince of

*ff*      *dim. molto.*      *p*

cend - ing, shed'st worlds of hope and joy, shed'st worlds of hope, of hope and joy. O risen Lord! O Prince of

cend - ing, shed'st worlds of hope and joy, of hope and joy.

*cres.*      *cen.*      *do.*

peace, To Thee we sing Al - le - lu - ia. O ris - en Lord! O Prince of peace, To Thee we

peace, To Thee we sing Al - le - lu - ia. O ris - en Lord! O Prince of peace, To Thee we

*cres.*      *cen.*      *do.*

peace, To Thee we sing Al - le - lu - ia. O ris - en Lord! O Prince of peace, To Thee we

To Thee we sing Al - le - lu - ia. O ris - en Lord! O Prince of peace, To Thee we

*ff*      *Ped.*

sing Al - le - lu - ia. A - - - - men, A - - - - men.

sing Al - le - lu - ia. A - - - - men, A - - - - men.

*ff*

sing Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, A - men, Al - le - lu - ia, A - men.

sing Al - le - lu - ia. A - - - - men. A - - - - men.

*fff*



## Come, Holy Ghost.

Translated by THE RIGHT REV. JOHN COSIN, D.D.,  
Bishop of Durham (1594-1672), 1627.

THOMAS ATTWOOD (1767-1838).

*Larghetto. dolce.*

1.\* Come, Ho - ly Ghost, our souls in - spire, And light - en with ce - les - tial

*dolce.*

*cres.*

fire. Thou the A - noint - ing Spir - it art, Who dost Thy sev - en - fold

*dolce.*

*cres.*

gifts im - part. Thy bless - ed unc - tion from a - bove, Is com - fort,

*p*

*cres.*

*p*

*cres.*

*Ped.*

life, and fire of love, Is com - fort, life, and fire of love.

*f*

*f*

*Solo.....*

\* May be sung as a Solo or by all the Soprani.

# Come, Holy Ghost.

155

CHORUS.\* *dolce.*

*cres.*

2. En - a - ble with per - pet - ual light The dul - ness of our blind - ed  
3. Teach us to know the Fa - ther, Son, And Thee of Both to be but

*dolce.* *cres.*

2. En - a - ble with per - pet - ual light The dul - ness of our blind - ed  
3. Teach us to know the Fa - ther, Son, And Thee of Both to be but

*dolce.* *cres.*

2. En - a - ble with per - pet - ual light The dul - ness of our blind - ed  
3. Teach us to know the Fa - ther, Son, And Thee of Both to be but

sight; A - noint and cheer our soil - ed face With the a - bun - dance  
One, That through the a - ges all a - long This may be our

*p* *cres.*

sight; A - noint and cheer our soil - ed face With the a - bun - dance  
One, That through the a - ges all a - long This may be our

*p* *cres.*

sight; A - noint and cheer our soil - ed face With the a - bun - dance  
One, That through the a - ges all a - long This may be our

*p* *cres.*

\* Verse 2 may be sung as a Quartet, and unaccompanied.

## Come, Holy Ghost.

of Thy grace. Keep far our foes, give peace at home; Where Thou art  
end - less song: Praise to Thy E - ter - nal mer - it, Fa - ther,

of Thy grace. Keep far our foes, give peace at home; Where Thou art  
end - less song: Praise to Thy E - ter - nal mer - it, Fa - ther,

of Thy grace. Keep far our foes, give peace at home; Where Thou art  
end - less song: Praise to Thy E - ter - nal mer - it, Fa - ther,

of Thy grace. Keep far our foes, give peace at home; Where Thou art  
end - less song: Praise to Thy E - ter - nal mer - it, Fa - ther,

Guide, no ill can come, Where Thou art Guide, no ill can come.  
Son, and Ho - ly Spir - it. Fa - ther, Son, and Ho - ly Spir - it.

Guide, no ill can come, Where Thou art Guide, no ill can come.  
Son, and Ho - ly Spir - it, Fa - ther, Son, and Ho - ly Spir - it.

Guide, no ill can come, Where Thou art Guide, no ill can come.  
Son, and Ho - ly Spir - it, Fa - ther, Son, and Ho - ly Spir - it.

Guide, no ill can come, Where Thou art Guide, no ill can come.  
Son, and Ho - ly Spir - it, Fa - ther, Son, and Ho - ly Spir - it.

\* Pause for the last verses only.

# In humble faith and holy Love.

157

THE VERY REV. THOMAS RENNELL, D.D. (1753-1840).

GEORGE MURSELL GARRETT, Mus. D. (1834-).

VERSE. *Andante. Very smooth. p*

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The tempo and mood are marked 'Andante. Very smooth. p'.

**First System:** The vocal parts enter with the lyrics 'In hum - ble faith and ho - ly love, The song of saints and'. The piano accompaniment provides a harmonic foundation.

**Second System:** The vocal parts continue with 'mar - tyrs sing; That in - cense which to God a - bove, Blest an - gels and arch-'. The piano accompaniment includes a 'Ped.' (pedal) marking.

**Third System:** The vocal parts repeat the phrase 'an - gels bring, Blest an - gels and arch - an - gels bring.' The piano accompaniment features a 'dim.' (diminuendo) marking.

**Fourth System:** The vocal parts repeat the phrase 'an - gels bring, Blest an - gels and arch - an - gels bring.' The piano accompaniment includes a 'f' (forte) marking and a 'dim.' marking.

**Fifth System:** The vocal parts repeat the phrase 'an - gels bring, Blest an - gels and arch - an - gels bring.' The piano accompaniment includes a 'Ped.' marking and a 'senza Ped.' (without pedal) marking.

**Repeats:** The score includes two 'Repeat full.' markings, indicating full repeats of the preceding musical phrases.

## In humble faith and holy Love.

*Maestoso. ff*

Three mystic Rays in glo - ry shine From the tre - men - dous God - head's Throne ;

Three mystic Rays in glo - ry shine From the tre - men - dous God - head's Throne ;

*ff* Three mystic Rays in glo - ry shine..... From the tre - men - dous God - head's Throne ;...

Three mystic Rays in glo - ry shine..... From the tre - men - dous God - head's Throne ;...

*ff* *Senza Ped.* *Ped.*

These in One source doth faith com - bine, In Three we praise One God a -

These in One source doth faith com - bine, In Three we praise One God a -

..... These in One source doth faith com - bine, In Three we praise One God a -

..... These in One source doth faith com - bine, In Three we praise One God a -

*ff*

lone. Three mys - tic Rays in glo - ry shine From the tre - men - dous God - head's

lone. Three mys - tic Rays in glo - ry shine From the tre - men - dous God - head's

*ff* lone. Three mys - tic Rays in glo - ry shine From the tre - men - dous God - head's

lone. Three mys - tic Rays in glo - ry shine From the tre - men - dous God - head's



# In humble Faith and holy Love.

159

*mf A little slower.*

*cres - - - cen - - - do.*

throne; These in One source doth faith com-bine, In Three we praise One God a - lone.

throne; These in One source doth faith com-bine, In Three we praise One God a - lone.

throne; These in One source doth faith com-bine, In Three we praise One God a - lone.

throne; In Three we praise One God a - lone.

*p* *cres.*

*If a tempo.*

Three mystic Rays in glo - ry shine From the tre-mendous Godhead's Throne;

Three mystic Rays in glo - ry shine From the tre-mendous Godhead's Throne;

*ff* Three mystic Rays in glo - ry shine..... From the tre-mendous Godhead's Throne;...

Three mystic Rays in glo - ry shine..... From the tre-mendous Godhead's Throne;...

*ff* *Ped.*

In Three we praise One God a - lone; In Three we

In Three we praise One God a - lone; In Three we

*rall.* In Three we praise One God a - lone; *ff* In Three we

..... In Three we praise One God a - lone; In Three we

*rall.*

## In humble faith and holy Love.

praise..... One God..... a - lone.....

praise..... One God..... a - lone.....

praise..... One God..... a - lone.....

praise..... One God..... a - lone.....

*rall. Slower. rall.*

SOLO—SOPRANO. *Larghetto.* ♩ = 88.

In this sad vale of tears be-low, Our an - chor this of faith and

love; In this sad vale of tears be - low, Our an - chor

this of faith and love..... Our an - chor this of

# In humble faith and holy Love.

161

*rall. ad lib.* TUTTL. *mf*

faith and love; Till God His vis - ion shall be - stow, In Christ's tri-

Till God His vis - ion shall be - stow, In Christ's tri-

*mf* Till God His vis - ion shall be - stow, In Christ's tri-

Till God His vis - ion shall be - stow, In Christ's tri-

*mf*

*ff* *Adagio maestoso.*  $\text{♩} = 72$

umph-ant Church a - bove. To God our

umph-ant Church a - bove. To God our

*ff* umph-ant Church a - bove. To God our

umph-ant Church a - bove. To God our

*rall.*

*cres.* *ff*

Fa - ther raise the voice, In - - vi - - si -

Fa - ther raise the voice, In - - vi - - si -

Fa - ther raise the voice, In - - vi - - si -

Fa - ther raise the voice, In - - vi - - si -

## In humble faith and holy Love.

ble, Im - - mor - - tal King! In our Re -

ble, Im - - mor - - tal King! In our Re -

ble, Im - - mor - - tal King! In our Re -

ble, Im - - mor - - tal King! In our Re -

deem - er's strength re - - joice; And to the

deem - er's strength re - - joice; And to the

deem - er's strength re - - joice; And to the

deem - er's strength re - - joice; And to the

*rall.* Sa - cred Spir - it sing. A - men.

*rall.* Sa - cred Spir - it sing. A - men.

*rall.* Sa - cred Spir - it sing. A - men.

*rall.* Sa - cred Spir - it sing. A - men.

*ff*

# Grant to us, Lord, we beseech Thee.

163

The Collect for the Ninth Sunday after Trinity.

JOSEPH BARNBY (1838 —).

$\text{♩} = 78. \text{mf}$

Grant to us, Lord, we be - seech Thee, the spir - it to think and do

Grant to us, Lord, we be - seech Thee, the spir - it to think and do

Grant to us, Lord, we be - seech Thee, the spir - it to think and do

Grant to us, Lord, we be - seech Thee, the spir - it to think and do

al - ways such things as be right - - ful; Grant... to us,

al - ways such things as be right - - ful; Grant to us,

al - ways such things as be right - - ful;.... Grant to us,

al - ways such things as be right - - ful; Grant to us,

Lord, we be - seech... Thee, the spir - it to think and do

Lord, we be - seech Thee, the spir - it to think and do

Lord, we be - seech... Thee, the spir - it to think and do

Lord, we be - seech... Thee, the spir - it to think and do



## Grant to us, Lord, we beseech Thee.

cen do. f

al - ways such things as be right - ful; that we, who can - not do

al - ways such things as be right - ful; that we, who can - not do

cen do. f

al - ways such things as be right - ful; that we, who can - not do

al - ways such things as be right - ful; that we, who can - not do

cen do. f

an - y - thing that is good with - out Thee, with - out Thee,

an - y - thing that is good with - out Thee, with - out Thee,

dim. p pp f

an - y - thing that is good with - out Thee, with - out Thee, May

an - y - thing that is good with - out Thee, with - out Thee, May

dim. p pp f

May by Thee be en - a - bled, en - a - - bled to live,... to

May by..... Thee be en - a - - bled to live,... to

by Thee be en - a - - - bled to live ac - cord - ing to Thy

by Thee be en - a - - bled, en - a - - bled to live ac -

live ac - cord - ing to Thy Word, May by Thee be en -

live ac - cord - ing to Thy Word, May by Thee be en -

Word, ac - cord - ing to Thy Word, May by Thee be en - a - bled to

cord - ing to Thy Word, May by Thee be en -

a - bled to live ac - cord - ing to Thy Word, through

a - bled to live ac - cord - ing to Thy Word, through

live, to live ac - cord - ing to Thy Word, through

a - bled to live ac - cord - ing to Thy Word, through

Je - sus Christ our Lord, through Je - sus Christ our Lord. A - men....

Je - sus Christ our Lord, through Je - sus Christ our Lord. A - men....

Je - sus Christ our Lord, through Je - sus Christ our Lord. A - men....

Je - sus Christ our Lord, through Je - sus Christ our Lord. A - men....

*Ped.*

## Almighty and Merciful God.

The Collect for the Thirtieth Sunday after Trinity.

SIR JOHN GOSS, Mus. D. (1800-1880).

*Moderato.* ♩ = 84.

Al-might-y and mer-ci-ful God, of Whose on-ly gift it com-eth that Thy faith-ful

Al-might-y and mer-ci-ful God, of Whose on-ly gift it com-eth that Thy faith-ful

Al-might-y and mer-ci-ful God, of Whose on-ly gift it com-eth that Thy faith-ful

Al-might-y and mer-ci-ful God, of Whose on-ly gift it com-eth that Thy faith-ful

peo-ple do... un-to Thee true and laud-a-ble service; Grant, we beseech Thee, Grant, we be-

peo-ple do... un-to Thee true and laud-a-ble service; Grant, we be-

peo-ple do... un-to Thee true and laud-a-ble service; Grant, we beseech Thee, Grant, we be-

peo-ple do... un-to Thee true and laud-a-ble service; Grant, we beseech Thee, Grant, we be-

seech Thee, that we may so faith-ful-ly serve Thee in this life, that we fail not fi-nal-ly, we

seech Thee, that we may so serve... Thee in this life, that we fail not fi-nal-ly, we

seech Thee, that we may so faith-ful-ly serve Thee in this life, that we fail not fi-nal-ly, we

seech Thee, that we may so serve... Thee in this life, that we fail not fi-nal-ly, we

seech Thee, that we may so faith-ful-ly serve Thee in this life, that we fail not fi-nal-ly, we

seech Thee, that we may so serve... Thee in this life, that we fail not fi-nal-ly, we

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in G major and 4/4 time. The score is divided into three systems. The first system contains the first line of the hymn. The second system contains the second line. The third system contains the third line, which includes a 'Rallentando' section. Dynamics include *cres.*, *f*, *p*, and *Rallentando*. The piano part features a prominent bass line with chords and moving lines.

*cres.* *cen.* *do.* *f* *p*  
 fail not fi-nal-ly to at-tain Thy heav'n - ly prom-is-es; through the mer-its of  
 fail not fi-nal-ly to at-tain Thy heav'n - ly prom-is-es; through the mer-its of  
*cres.* *cen.* *do.* *f* *p*  
 fail not fi-nal-ly to at-tain..... Thy heav'nly prom-is-es; through the mer-its of  
 fail not fi-nal-ly to at-tain Thy heav'n - ly prom-is-es; through the mer-its of  
*cres.* *cen.* *do.* *f* *p*  
 Je - sus Christ, through the mer-its of Je - sus Christ, thro' the mer-its of  
 Je - sus Christ, thro' the mer-its, the mer-its of Christ, thro' the mer-its, thro' the mer-its of  
*cres.* *f*  
 Je - sus Christ, thro' the mer-its of Christ, thro' the mer-its of Christ, thro' the  
*cres.* *f*  
 Je - sus Christ, thro' the mer-its of Je - sus Christ, thro' the mer-its of  
*cres.* *f*  
*p* *Rallentando.*  
 Je - sus Christ our Lord..... A - men.....  
 Je - sus Christ..... our Lord. A - men.  
*p* *Rallentando.*  
 mer-its of Je - sus Christ our Lord. A - men.  
*p* *Rallent.*  
 Je - sus Christ our Lord. A - men..... A - men.  
*Ped.*



# Lord, we pray Thee.

The Collect for the Seventeenth Sunday after Trinity.

JOHN VARLEY ROBERTS, Mus. D. (1841 —).

SOLO—SOFRANO OR TENOR. *Largo.* ♩ = 60.

Lord, we pray Thee, Lord, we pray Thee that Thy grace may

al-ways pre-vent and fol-low us, that Thy grace may al-ways pre-vent and fol-low

us, and make us con-tin-u-al-ly, and make us con-tin-u-al-ly to be

giv'n to all good works; through Je-sus Christ our Lord.

*mf*

*dim. e rall.*



# Lord, we pray Thee.

169

## CHORUS.

*p* Lord, we pray Thee, Lord, we pray Thee that Thy grace may always prevent and follow us, that Thy

Lord, we pray Thee, Lord, we pray Thee that Thy grace may always prevent and follow us,

*p* Lord, we pray Thee, Lord, we pray Thee that Thy grace may always prevent and follow us,

Lord, we pray Thee, Lord, we pray Thee that Thy grace may always prevent and follow us,

*p a tempo.* grace may al-ways pre-vent and fol-low us, and make us con-tin-u-al-ly, and make us con-

may al-ways pre-vent and fol-low us, and make us con-tin-u-al-

may al-ways pre-vent and fol-low us, and make us con-

may al-ways pre-vent and fol-low us, and

tin-u-al-ly to be giv'n to all good works; thro' Je-sus Christ our Lord. A - men.

ly..... to be giv'n to all good works; thro' Je-sus Christ our Lord. A - men.

tin-u-al-ly to be giv'n to all good works; thro' Je-sus Christ our Lord. A - men.

make us to be giv'n to all good works; thro' Je-sus Christ our Lord. A - men.

*dim. rall. pp*

*dim. rall. pp*

## Rejoice in the Lord.

PSALM XXXIII. 1, 2.

**SIR GEORGE JOB ELVEY, Mus. D. (1816 —).**

♯ *f* Allegro moderato. ♩ = 126.

*f* Allegro moderato. ♩ = 126.

Re - joice, re - joice, re - joice in the Lord, Re - joice, re - joice, re - joice, re -

Re - joice, re - joice, re - joice in the Lord, Re - joice, re - joice, re -

*f* Re - joice, re - joice, re - joice in the Lord, Re - joice, re - joice,..... re -

Re - joice, re - joice, re - joice in the Lord, Re - joice, re - joice, re -

Re - joice, re - joice, re - joice in the Lord, O ye right - eous, For... it be - com - eth well the

Re - joice, re - joice, re - joice in the Lord, O ye right - eous, For it be - com - eth well the

Re - joice, re - joice, re - joice in the Lord, O ye right - eous, For it be - com - eth well the

Re - joice, re - joice, re - joice in the Lord, O ye right - eous, For it be - com - eth well the

just, For... it be - com - eth well the just, the just to be thank -

just, For it be - com - eth well the just, the just to be thank -

just, For it be - com - eth well the just, the just to be thank -

just, For it be - com - eth well the just, the just to be thank -

ful. Praise the Lord with harp, Praise the Lord with harp,

ful. Praise the Lord with harp, Praise the Lord with harp,

ful. Praise the Lord with harp, Praise the Lord with harp,

ful. Praise the Lord with harp, Praise the Lord with harp,

*f* *p*

Sing prais-es un-to Him, sing prais-es un-to Him, sing prais-es un-to

Sing prais-es un-to Him, sing prais-es un-to Him, sing prais-es un-to

Sing prais-es un-to Him, sing prais-es un-to Him,

Sing prais-es un-to Him, sing prais-es un-to Him, sing

*f*

Him, un-to Him with the lute and in-strument of ten strings. Praise the Lord with

Him, un-to Him with the lute and in-strument of ten strings. Praise the Lord with

un-to Him with the lute and in-strument of ten strings. Praise the Lord with

prais-es un-to Him with the lute and in-strument of ten strings. Praise the Lord with

*f*

## Rejoice in the Lord.

harp, praise the Lord with harp, Sing prais-es un-to

harp, praise the Lord with harp, Sing prais-es

harp, praise the Lord with harp, Sing prais-es un-to

harp, praise the Lord with harp, Sing prais-es, sing

Him, with the lute, with the lute and in-stru-ment of ten....

un-to Him, with the lute, the lute and in-stru-ment of ten....

Him, with the lute, the lute, the lute and in-stru-ment of ten....

prais-es un-to Him, with..... the lute and in-stru-ment of ten....

strings. Re-joice, re-joice, re-joice in the Lord, O ye right-eous.

strings. Re-joice, re-joice, re-joice in the Lord, O ye right-eous.

strings. Re-joice, re-joice, re-joice in the Lord, O ye right-eous.

strings. Re-joice, re-joice, re-joice in the Lord, O ye right-eous.



# The Lord is in His holy Temple.

173

HABAKKUK II. 9.  
Adagio.  $\text{♩} = 50$ .

JOHN HENRY CORNELL (1828 —), 1880.

*p*

The Lord is in His ho - ly tem - ple.

*p*

The Lord is in His ho - ly tem - ple,

*p*

The Lord is in His ho - ly tem - ple,

The Lord is in His ho - ly tem - ple,

*Sw. p* *p* *p*

*Ped. p* *Man.* *Ped. f*

*p* *f*

the Lord.. is in His ho - ly tem - ple, in His ho - ly tem - ple,

the Lord.. is in His ho - ly tem - ple, in His ho - ly tem - ple,

*p* *f*

the Lord.. is in His ho - ly tem - ple, in His ho - ly tem - ple,

the Lord.. is in His ho - ly tem - ple, in His ho - ly tem - ple,

*p* *Grl. f*

*Ped. p* *Man.* *Ped. f*

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## The Lord is in His holy Temple.

*p* let all the earth keep si-lence, si-lence, keep si-lence be-fore

*p* let all the earth keep si-lence, si-lence, keep si-lence be-fore

*p* let all the earth keep si-lence, si-lence, keep si-lence be-fore

*p* let all the earth keep si-lence, si-lence, keep si-lence be-fore

*Choir. p*

*Ped. p*

Him,... keep si-lence si-lence be-fore Him,

Him,... keep si-lence si-lence be-fore Him,

Him,... keep si-lence si-lence be-fore Him,

Him,... keep si-lence si-lence be-fore Him,

The Lord is in His ho-ly tem-ple,

The Lord is in His ho-ly tem-ple,

The Lord is in His ho-ly tem-ple,

The Lord is in His ho-ly tem-ple,

*Sw. p* *Choir. f* *Sw. f*

*Ped. p* *Man.* *Ped. f*

# The Lord is in His holy Temple.

175

*ff*

The Lord... is in His ho - ly tem - ple,

The Lord... is in His ho - ly tem - ple,

*ff*

The Lord... is in His ho - ly tem - ple,

The Lord... is in His ho - ly tem - ple,

*ff* *Grt. ff* *mf* *Choir. p*

*Ped.* *Ped. p*

*p*

let all the earth keep si - lence, si - lence, keep si - lence be - fore Him, let

let all the earth keep si - lence, si - lence, keep si - lence be - fore.. Him, let

*p*

let all the earth keep si - lence, si - lence, keep si - lence be - fore Him, let

let all the earth keep si - lence, si - lence, keep si - lence be - fore Him, let

*rall. molto e dim.*

all the earth keep si - lence, keep si - lence be - fore Him.

all the earth keep si - lence, keep si - lence be - fore Him.

*rall. molto e dim.*

all the earth keep si - lence, keep si - lence be - fore Him.

all the earth keep si - lence, keep si - lence be - fore Him.

*rall. molto e dim.*

*Sw. pp*

*Ped. pp*

## I will sing of Thy Power.

PSALM LIX. 16, 17.

SIR ARTHUR SEYMOUR SULLIVAN, Mus. D. (1842 —).

*Allegro moderato.* ♩ = 108.

Piano introduction in G major, 3/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A forte (f) dynamic is indicated at the beginning.

First system of the song. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "I will sing of Thy pow'r, O God, I will sing of Thy". The piano part continues with a steady accompaniment.

Second system of the song. It includes four vocal staves and a piano accompaniment. The lyrics are: "pow'r, O God, and will praise Thy mer - cy be - times.....". The piano part continues with a steady accompaniment.

# I will sing of Thy Power.

177

... in the morn - - ing, in the morn - - - ing.  
times in the morn - - ing, the morn - - - ing.  
- - - ing, and will praise Thy mer - cy.  
mer - cy be - times... in the morn - - - ing. I will  
and will  
I will sing, will sing of Thy pow'r, O God,  
sing of Thy pow'r,.....  
praise Thy mer - - - cy be - times in the  
and will praise, will praise Thy mer - - - cy in the  
and will praise, will praise Thy  
and will praise, will praise Thy mer - - - cy be - times in the

## I will sing of Thy Power.

morn - - ing, Thy mer - cy be - times in the morn - ing, Thy mer - cy be -  
 morn - - ing, Thy mer - cy be - times in the morn - ing, Thy mer - cy be -  
 Name,..... Thy mer - cy be - times in the morn - ing, Thy mer - cy be -  
 morn - - ing, Thy mer - cy be - times in the morn - ing, Thy mer - cy be -  
 times in the morn - ing, will praise Thy mer - cy be - times in the morn - ing,  
 times in the morn - ing, will praise Thy mer - cy be - times in the morn - ing,  
 times in the morn - ing, will praise Thy mer - cy be - times in the morn - ing,  
 times in the morn - ing, will praise Thy mer - cy be - times in the morn - ing,  
 I will sing of Thy pow'r, I will sing, will sing of Thy pow'r, O God,  
 I will sing, will sing of Thy pow'r, O God,  
 I will sing, will sing of Thy pow'r, O God,  
 I will sing, will sing of Thy pow'r, O God,

*mf*  
*ff*  
*ff*



# I will sing of Thy Power.

179

and will praise Thy mer -

I will sing of Thy pow'r, and will praise Thy mer -

I will sing of Thy pow'r, and will praise Thy mer -

- cy be - times..... in the morn - - ing.

- cy be - times..... in the morn - - ing.

- cy be - times..... in the morn - - ing.

- cy be - times..... in the morn - - ing.

SOLO—TENOR OR SOPRANO. *Andante*.  $\text{♩} = 76$ .

For Thou hast been my de-fence and ref - uge in the day of my trou - ble, my de-

## I will sing of Thy Power.

fence.... and ref - uge, my de - fence and ref - uge in the day of my

trou - ble. My strength will I as - cribe un - to Thee, for Thou art the God of my

ref - uge, for Thou art the God of my ref - uge, Thou art the God of my ref - uge.

For Thou hast been my de - fence and ref - uge in the day of my trou - ble, in..... the

day of my trou - ble, Thou hast been my ref - uge in my trou - ble.

# I will sing of Thy Power.

181

**CHORUS. Vivace.  $\text{♩} = 120$ .**

Un - to Thee, O my strength, will I sing,.....

Un - to Thee, O my strength, will I sing,.....

Un - to Thee, O my strength, will I sing,.....

Un - to Thee, O my strength, will I sing,.....

*f*

*Ped.*

Un-to Thee, O my strength, will I sing, un - to Thee, O my

Un-to Thee, O my strength, will I sing, un - to Thee, O my

Un-to Thee, O my strength, will I sing, un - to Thee, O my

Un-to Thee, O my strength, will I sing, un - to Thee, O my

strength, un-to Thee, O my strength, will I sing, un - to Thee, O my

strength, un-to Thee, O my strength, will I sing,

strength, un-to Thee, O my strength, will I sing,

strength, un-to Thee, O my strength, will I sing,

strength, un to Thee, O my strength, will I sing, un - to Thee, O my strength, will I sing,

## I will sing of Thy Power.

strength, will I sing, un-to Thee, O my strength,.....

un-to Thee, O my strength, will I.. sing,

un-to Thee, O my strength, will I sing,

un-to Thee, O my

.... will.... I sing, un-to Thee will I sing, un-to Thee will I sing,

will I.... sing, un-to Thee will I sing, un-to Thee will I sing,

un-to Thee, O my strength, un-to Thee will I sing, un-to Thee will I sing,

strength, will I sing, un-to Thee will I sing, un-to Thee will I sing,

un-to Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O

un-to Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O

un-to Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O

un-to Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O

God, art my ref - uge and my mer - ci - ful God, Thou, O God, art my

God, art my ref - uge and my mer - ci - ful God, Thou, O God, art my

God, art my ref - uge and my mer - ci - ful God, Thou, O God, art my

God, art my ref - uge and my mer - ci - ful God, Thou, O God, art my

ref - uge and mer - ci - ful God, For Thou, O God, art my

ref - uge and mer - ci - ful God, For Thou, O God, art my

ref - uge and mer - ci - ful God, For Thou, O God, art my

ref - uge and mer - ci - ful God, For Thou, O God, art my

ref - uge..... and..... my mer - ci - ful God. A - men.

ref - uge..... and..... my mer - ci - ful God. A - men.

ref - uge..... and..... my mer - ci - ful God. A - men.

ref - uge..... and..... my mer - ci - ful God. A - men.

*rall.*



# **☞ taste and see how gracious the Lord is.**

PSALM CXXIV. 8—11.

SIR ARTHUR SEYMOUR SULLIVAN, Mus. D. (1842 —).

*♩ = 76. f* *Repeat p*

O taste and see how gracious the Lord is; bless-ed is the man that trusteth in Him.

O taste and see how gracious the Lord is; bless-ed is the man that trusteth in Him.

O taste and see how gracious the Lord is; bless-ed is the man that trusteth in Him.

O taste and see how gracious the Lord is; bless-ed is the man that trusteth in Him.

*cres.*

O fear the Lord, ye that are His saints, For they that fear Him lack noth-

O fear the Lord, ye that are His saints, For they that fear Him lack noth-

*cres.*

O fear the Lord, ye that are His saints, For they that fear Him lack noth-

O fear the Lord, ye that are His saints, For they that fear Him lack noth-

*cres.*

ing. *f* O fear.. the Lord, O fear.. the Lord, for they that fear Him lack

ing. *f* O fear, O fear.. the Lord, O fear the Lord, for... they that fear Him lack

ing. *f* O fear... Him, O fear the Lord, O fear.. the Lord, for they that fear Him lack

ing. *f* O fear... Him, O fear the Lord, O fear the Lord, for they that fear Him lack

*dim.*

*dim.*

noth - ing. But they who seek the

noth - ing. But they who

noth - ing. The li - ons do lack and suf - fer hun - ger,

noth - ing. The li - ons do lack and suf - fer hun - ger,

*f* *dim.*

*p* Lord, who seek the Lord shall want no man - ner of thing that is good.....

seek the Lord, the Lord, shall want no man - ner of thing that is good.....

*p* But they who seek the Lord shall want no man - ner of thing that is good.....

But they who seek the Lord shall want no man - ner of thing that is good.

*p* I will teach.....

*f* *p* I will

Come, ye chil - dren, and heark - en un - to me,..... I will

Come, ye chil - dren, and heark - en un - to me,..... I will

*f* *dim.* *p*

.... you the fear of the Lord. Come, ye chil - dren, and  
 teach you the fear of the Lord.  
 teach you the fear of the Lord.  
 teach you the fear of the Lord.

*p*  
 I will teach you the fear  
 I will teach you the fear

*dolce.*

heark - en un - to me.

*pp* *rall.*  
 I will teach you the fear.... of the Lord.  
 of the Lord, I will teach you the fear.... of the Lord.  
 of the Lord, I will teach you the fear.... of the Lord.  
 I will teach you the fear.... of the Lord.

*pp*

# Praise the Lord.

187

Ps. CXXXV. 1, 2, 3, 19, 20.  
*Animato.* ♩ = 80.

SIR JOHN GOSS, Mus. D. (1800—1880).

O praise the Lord, laud ye the Name of the Lord; praise it, O ye

O praise the Lord, laud ye the Name of the Lord; praise it, O ye

O praise the Lord, laud ye the Name of the Lord; praise it, O ye

O praise the Lord, laud ye the Name of the Lord; praise it, O ye

serv - ants.. of the Lord. Ye that

serv - ants.. of the Lord. Ye that

serv - ants.. of the Lord. Ye that stand in the house of the Lord, that

serv - ants.. of the Lord. Ye that stand in the house of the Lord, that

stand in the house of the Lord,... in the courts of the house of our Lord,

stand in the house of the Lord,... in the courts of the house of our Lord,

stand in the house of the Lord,... in the courts of the house of our Lord,

stand in the house of the Lord,... in the courts of the house of our Lord,



# **D** praise the Lord.

O praise the Lord, for the Lord is gra-cious, O sing prais-es, sing prais-es, sing

O praise the Lord, for the Lord is gra-cious, O sing prais-es, sing prais-es, sing

O praise the Lord, for the Lord is gra-cious, O sing prais-es, sing prais-es, sing

O praise the Lord, for the Lord is gra-cious, O sing prais-es, sing prais-es, sing

prais - - - es, sing prais - - - es un - to..... His Name,.....

prais - - es, sing prais - - - es un - to..... His

prais - - es, sing prais - - - es un - to..... His

prais - es, sing prais - - - es, sing prais - -

..... sing prais-es, sing prais - es un - to His Name, for it is love - -

Name,..... sing prais - es un - to His Name, for it is love - -

Name,..... sing prais - es un - to His Name, for it..... is love - -

- - - es, sing prais - es un - to His Name, for it is love - -

dim. cres. f p

dim. cres. f p

dim. cres. f p



# **D** praise the Lord.

189

*Slower.* *Fine.* *Allegro.*  $\text{♩} = 96.$

ly, is love - ly. Praise the Lord, ye house of

ly, is love - ly. Praise the Lord, ye house of

ly, is love - ly. Praise the Lord, ye house of

ly, is love - ly. Praise the Lord, ye house of

Is - ra - el; Praise the Lord, ye house of Aa - ron; Praise the Lord,

Is - ra - el; Praise the Lord, ye house of Aa - ron; Praise the Lord,

Is - ra - el; Praise the Lord, ye house of Aa - ron; Praise the Lord,

Is - ra - el; Praise the Lord, ye house of Aa - ron; Praise the Lord,

ye house of Le - vi; Ye that fear the Lord, praise the Lord, praise the Lord.

ye house of Le - vi; Ye that fear the Lord, praise the Lord, praise the Lord.

ye house of Le - vi; Ye that fear the Lord, praise the Lord, praise the Lord.

ye house of Le - vi; Ye that fear the Lord, praise the Lord, praise the Lord.

## I will alway give Thanks.

PSALM XXXIV. 1, 2, 4.

JOHN BAPTISTE CALKIN (1827 —).

*f*  $\text{♩} = 126.$

I will al - way give thanks unto the Lord, His praise shall ev - er be in my

I will al - way give thanks unto the Lord, His praise shall ev - er be in my

*f* I will al - way give thanks unto the Lord, His praise shall ev - er be in my

I will al - way give thanks unto the Lord, His praise shall ev - er be in my

*f*

*mf*

mouth. My soul shall make her boast, her boast in the Lord, the hum - ble shall

mouth. My soul shall make her boast, her boast in the Lord, the hum - ble shall

*mf*

mouth. My soul shall make her boast, her boast in the Lord, the hum - ble shall

mouth. My soul shall make her boast, her boast in the Lord, the hum - ble shall

*mf*

*ff*

hear there - of, and . . be glad. O praise the Lord, . . O praise the Lord with

hear there - of, and be glad. O praise the Lord, . . O praise the Lord with

*ff*

hear there - of, and . . be glad. O praise the Lord, . . O praise the Lord with

hear there - of, and be glad. O praise the Lord, . . O praise the Lord with

*ff*

# I will alway give Thanks.

191

VERSE. *p*

me, and let... us mag-ni-fy His Name to-geth-er. I sought the

Lord, and He heard me: Yea, and de-liv-er'd me out of all my fears.....

They had an eye un-to Him, and were lightened, and their fa-cies were not... a.

They had an eye un-to Him, and were lightened, and their fa-cies were

## I will alway give Thanks.

*a tempo.*

- sham - ed. Lo, the poor cri - eth, and the Lord heareth him,

not a - sham - ed. Lo, the poor cri - eth, and the Lord heareth him,

*a tempo.*

not a - sham - ed. Lo, the poor cri - eth, and the Lord heareth him, Yea, and

not a - sham - ed. Lo, the poor cri - eth, and the Lord heareth him,

*a tempo. p*

**RECTT.** *p* **CHORUS.**

Yea... and sav-eth him out of all his trou-bles. I will

I will

sav-eth him out of all his trou - - bles. I will

I will

*p*

*Ped.*

*cres.*

al - way give thanks un-to the Lord, His praise shall ev - er be in my

al - way give thanks un-to the Lord, His praise shall ev - er be in my

*cres.*

al - way give thanks un-to the Lord,... His praise shall ev - er be in my

al - way give thanks un-to the Lord, His praise shall ev - er be in my

*cres.*



# I will alway give Thanks.

193

*f*

mouth, My soul shall make her boast, her boast in the Lord, the hum - ble shall

mouth, My soul shall make her boast, her boast in the Lord, the hum - ble shall

*f*

mouth, My soul shall make her boast, her boast in the Lord, the hum - ble shall

mouth, My soul shall make her boast, her boast in the Lord, the hum - ble shall

hear there - of and... be glad. O praise..... the Lord with

hear there - of and... be glad. O praise the Lord, O praise the Lord with

hear there - of and... be glad. O praise the Lord, O praise the Lord with

hear there - of and... be glad. O praise the Lord, O praise the Lord with

me, and let... us mag-ni - fy His Name to - geth - er. A - - men...

me, and let us mag-ni - fy His Name to - geth - er. A - - men...

me... and let ... us mag-ni - fy His Name to - geth - er. A - - men...

me... and let... us mag-ni - fy His Name to - geth - er. A - - men...



## Blessed are they that dwell in Thy house.

PSALM LXXXIV. 4-7.  
Moderato. ♩ = 80.

BERTHOLD TOURS (1838 —).

Bless-ed are they that dwell in Thy house; Bless-ed are they... that dwell in Thy

Bless-ed are they that dwell in Thy house; Bless-ed are they that dwell in Thy

Bless-ed are they that dwell in Thy house; Bless-ed are they... that dwell in Thy

Bless-ed are they that dwell in Thy house; Bless-ed are they that dwell in Thy

house; they will be al-way prais-ing Thee, they will be al-way prais-ing

house; they will be al-way prais-ing Thee, they will be al-way prais-ing

house; they will be al-way prais-ing Thee, they will be al-way prais-ing

house; they will be al-way prais-ing Thee, they will be al-way prais-ing

Thee.... Blessed is the man whose

Thee.... Blessed is the man whose

Thee.... Blessed is the man whose strength is in Thee, whose strength

Thee.... Blessed is the man.... whose

# Blessed are they that dwell in Thy house.

195

*p ritard.* *a tempo.*

strength is in Thee; in whose heart are Thy ways, in whose heart are Thy ways,

*pp*

strength is in Thee; in whose heart are Thy ways,..... who,

*p ritard.* *a tempo.*

is in Thee; in whose heart are Thy ways, in whose heart are Thy ways,

*pp*

strength is in Thee; in whose heart are Thy ways,..... who,

*p* *ritard.* *a tempo.*

use it for a well,

*p* *pp*

go-ing thro' the vale of mis - e - ry, use it for a well,.... who,

*p* *pp*

use it for a well,

go-ing thro' the vale of mis - e - ry, use it for a well,.... who,

*pp* *p*

use it for a well; and the

*p*

go-ing thro' the vale of mis - e - ry, use it for a well; and the

*p*

use it for a well; and the

go-ing thro' the vale of mis - e - ry, use it for a well;

*pp* *p*

## Blessed are they that dwell in Thy House.

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. It features a variety of musical notations including treble and bass clefs, key signatures with one sharp (F#), and time signatures. The lyrics are written below the vocal staves. The score includes dynamic markings such as *cres.*, *f*, *ff*, *ritard.*, and *f a tempo.* The lyrics are: "pools are fill - ed with wa - - ter, are fill - - ed... with wa - -", "and the pools are fill - - ed with wa - -", "ter, they will go from strength to strength, from strength to strength, from strength to", "ter, they will go from strength, from strength to strength, to", "ter, they will go from strength, from strength to strength, to strength, to", "strength,..... to strength. And un - to the God of gods ap - pear - eth", "strength, to strength, to strength... And un - to the God of gods ap - pear - eth", "strength, to strength, to strength... And un - to the God of gods ap - pear - eth", "strength, to strength, to strength... And un - to the God of gods ap - pear - eth".

pools are fill - ed with wa - - ter, are fill - - ed... with wa - -

pools are fill - ed with wa - - ter, are fill - - ed with wa - -

pools are fill - ed with wa - - ter, are fill - - ed with wa - -

and the pools are fill - - ed with wa - -

*cres.* *f* *cres* - - - *cen* - - - do.

ter, they will go from strength to strength, from strength to strength, from strength to

ter, they will go from strength, from strength to strength, to

ter, they will go from strength, from strength to strength, to strength, to

ter, they will go from strength to strength, from strength to strength, to strength, to

*cres.* *f* *cres* - - - *cen* - - - do.

*ff* *ritard.* *f a tempo.*

strength,..... to strength. And un - to the God of gods ap - pear - eth

*ff* *ritard.* *f a tempo.*

strength, to strength, to strength... And un - to the God of gods ap - pear - eth

strength, to strength, to strength... And un - to the God of gods ap - pear - eth

strength, to strength, to strength... And un - to the God of gods ap - pear - eth

*ff* *ritard.* *f a tempo.*

strength, to strength, to strength... And un - to the God of gods ap - pear - eth

ev - 'ry one... of them in Si - on. Bless - ed are they that dwell in Thy

ev - 'ry one of them in Si - on. Bless - ed are they that dwell in Thy

ev - 'ry one... of them in Si - on. Bless - ed are they that dwell in Thy

ev - 'ry one of them in Si - on. Bless - ed are they that dwell in Thy

house, bless - ed are they that dwell in Thy house; they will be al - way prais - ing

house, bless - ed are they that dwell in Thy house; they will be.. al - way prais - ing

house, bless - ed are they that dwell in Thy house; they will be.. al - way prais - ing

house, bless - ed are they that dwell in Thy house; they will be.. al - way prais - ing

Thee, they will al - way be prais - ing, al - way prais - ing Thee. A - men.

Thee, they will al - way be prais - ing, al - way prais - ing Thee. A - men.

Thee, they will al - way be prais - ing, al - way prais - ing Thee. A - men.

Thee, they will al - way, be al - - way prais - ing Thee. A - men.

*ff* *ritardando al fine.* *Adagio.*

*f* *cres.* *ff* *ritardando al fine.*



## In sweet Consent.

RECIT. in same movement as the following quarter notes.

EDWARD HENRY THORNE (1834 —).

*mf* *cres.*

In sweet consent let all the an-them sing, Al-le-lu-ia; Come, all earth's peoples, praise the E-ter-nal

*mf* *cres.*

In sweet consent let all the an-them sing, Al-le-lu-ia; Come, all earth's peoples, praise the E-ter-nal

*mf* *cres.*

In sweet consent let all the an-them sing, Al-le-lu-ia; Come, all earth's peoples, praise the E-ter-nal

*Ped.* *f*

King: Al-le-lu-ia. Shout, choirs of Angels, shout through-out the sky, Al-le-

King: Al-le-lu-ia. Shout, choirs of Angels, shout through-out the sky, Al-le-

*f*

King: Al-le-lu-ia. Shout, choirs of Angels, shout through-out the sky, Al-le-

King: Al-le-lu-ia. Shout, choirs of Angels, shout through-out the sky, Al-le-

*f*

*mp*

lu-ia; And, ye blest souls in Para-dise, re-ply, Al-le-lu-ia.

lu-ia; And, ye blest souls in Para-dise, re-ply, Al-le-lu-ia.

*mp*

lu-ia; And, ye blest souls in Para-dise, re-ply, Al-le-lu-ia.

lu-ia; And, ye blest souls in Para-dise, re-ply, Al-le-lu-ia.

*mp* *senza Ped.* *Ped.*



*mf* *f* *cres.*

Join, ye bright planets, as ye shine, a loud Al-le-lu-ia; Join too, ye thunder, lightning, wind and

*mf* *f* *cres.*

Join, ye bright planets, as ye shine, a loud Al-le-lu-ia; Join too, ye thunder, lightning, wind and

*mf* *f* *cres.*

Join, ye bright planets, as ye shine, a loud Al-le-lu-ia; Join too, ye thunder, lightning, wind and

*mf* *f* *cres.*

Join, ye bright planets, as ye shine, a loud Al-le-lu-ia; Join too, ye thunder, lightning, wind and

*f*

cloud, Al-le-lu-ia. Sing, groves and forests, flood, wave, storm and snow, Al-le-

*f*

cloud, Al-le-lu-ia. Sing, groves and forests, flood, wave, storm and snow, Al-le-

*f*

cloud, Al-le-lu-ia. Sing, groves and forests, flood, wave, storm and snow, Al-le-

*f*

cloud, Al-le-lu-ia. Sing, groves and forests, flood, wave, storm and snow, Al-le-

*mp*

lu-ia; Answer, bright days, hoar frost, and sum-mer glow, Al-le-lu-ia.

*mp*

lu-ia; Answer, bright days, hoar frost, and sum-mer glow, Al-le-lu-ia.

*mp*

lu-ia; Answer, bright days, hoar frost, and sum-mer glow, Al-le-lu-ia.

*mp*

lu-ia; Answer, bright days, hoar frost, and sum-mer glow, Al-le-lu-ia.

*senza Ped.* *Ped.*

*mf* *cres.*

Raise to your Maker, birds with plumage gay, Al - le - lu - ia; Ye beasts of earth, with varying voi - ces,

*mf* *cres.*

Raise to your Maker, birds with plumage gay, Al - le - lu - ia; Ye beasts of earth, with varying voi - ces,

*mf* *cres.*

Raise to your Maker, birds with plumage gay, Al - le - lu - ia; Ye beasts of earth, with varying voi - ces,

*f*

say, Al - le - lu - ia. Here let the mountains thunder forth a - main, Al - le -

*f*

say, Al - le - lu - ia. Here let the mountains thunder forth a - main, Al - le -

*f*

say, Al - le - lu - ia. Here let the mountains thunder forth a - main, Al - le -

*f*

say, Al - le - lu - ia. Here let the mountains thunder forth a - main, Al - le -

*mp*

lu - ia; There let the valleys sing in gen - tler strain, Al - le - lu - ia.

*mp*

lu - ia; There let the valleys sing in gen - tler strain, Al - le - lu - ia.

*mp*

lu - ia; There let the valleys sing in gen - tler strain, Al - le - lu - ia.

*mp*

lu - ia; There let the valleys sing in gen - tler strain, Al - le - lu - ia.

*senza Ped.* *Ped.*

*f*

Thou jubilant abyss of o - cean, cry Al - le - lu - ia; Ye tracts of earth and conti - nents, re-

Thou jubilant abyss of o - cean, cry Al - le - lu - ia; Ye tracts of earth and conti - nents, re-

*f*

Thou jubilant abyss of o - cean, cry Al - le - lu - ia; Ye tracts of earth and conti - nents, re-

Thou jubilant abyss of o - cean, cry Al - le - lu - ia; Ye tracts of earth and conti - nents, re-

*f* *cres.*

*ff*

ply, Al - le - lu - ia. Let the whole race of man the strain up - raise, Al - le-

ply, Al - le - lu - ia. Let the whole race of man the strain up - raise, Al - le-

*ff*

ply, Al - le - lu - ia. Let the whole race of man the strain up - raise, Al - le-

ply, Al - le - lu - ia. Let the whole race of man the strain up - raise, Al - le-

*ff*

lu - ia; And hymn their Maker in loud bursts of praise: Al - le - lu - ia.

lu - ia; And hymn their Maker in loud bursts of praise: Al - le - lu - ia.

lu - ia; And hymn their Maker in loud bursts of praise: Al - le - lu - ia.

lu - ia; And hymn their Maker in loud bursts of praise: Al - le - lu - ia.

*mf*

This is the strain the Lord of all things loves, Al-le-lu-ia; The heavenly song that Christ Him-self ap-

This is the strain the Lord of all things loves, Al-le-lu-ia; The heavenly song that Christ Him-self ap-

*mf*

This is the strain the Lord of all things loves, Al-le-lu-ia; The heavenly song that Christ Him-self ap-

This is the strain the Lord of all things loves, Al-le-lu-ia; The heavenly song that Christ Him-self ap-

*f*

proves: Al-le-lu-ia. Wherefore in song let heart and tongue a-wake, Al-le-

proves: Al-le-lu-ia. Wherefore in song let heart and tongue a-wake, Al-le-

*f*

proves: Al-le-lu-ia. Wherefore in song let heart and tongue a-wake, Al-le-

proves: Al-le-lu-ia. Wherefore in song let heart and tongue a-wake, Al-le-

*ff*

## BOYS OR TABLES ONLY.

lu-ia; And children's voices echoing an-swer make, Al-le-lu-ia.

lu-ia;

lu-ia;

lu-ia;

lu-ia;

*p*



*ff*

With one glad shout from all be now outpoured Al - le - lu - ia; To Father, Son, and Spirit, God and

*ff*

With one glad shout from all be now outpoured Al - le - lu - ia; To Father, Son, and Spirit, God and

*ff*

With one glad shout from all be now outpoured Al - le - lu - ia; To Father, Son, and Spirit, God and

*Ped.*

*sempre ff*

Lord, Al - le - lu - ia. All glory, praise and worship be to Thee, Al - le -

Lord, Al - le - lu - ia. All glory, praise and worship be to Thee, Al - le -

*sempre ff*

Lord, Al - le - lu - ia. All glory, praise and worship be to Thee, Al - le -

Lord, Al - le - lu - ia. All glory, praise and worship be to Thee, Al - le -

*ff*

lu - ia, Lord God Omnipotent, Blest Trin - i - ty, Al - le - lu - ia. A - - men.

lu - ia, Lord God Omnipotent, Blest Trin - i - ty, Al - le - lu - ia. A - - men.

lu - ia, Lord God Omnipotent, Blest Trin - i - ty, Al - le - lu - ia. A - - men.

lu - ia, Lord God Omnipotent, Blest Trin - i - ty, Al - le - lu - ia. A - - men.

*fff*



## I give Thanks unto the Lord.

PSALM CV. 1, 2.

SIR GEORGE JOB ELVEY, Mus. D. (1816 —).

*f*  $\text{♩} = 104.$ 

O give thanks, give thanks un - to the Lord, O give thanks, O give thanks un -

O give thanks, give thanks un - to the Lord, O give thanks, O give thanks un -

O give thanks, give thanks un - to the Lord, O give thanks, O give thanks un -

O give thanks, give thanks un - to the Lord, O give thanks, O give thanks un -

*Spes.....*

- to the Lord, and call up - on His Name, and call up - on His Name, and

- to the Lord, and call up - on His Name, and call up - on His

- to the Lord, and call up - on His Name, call up - on... His

- to the Lord, and call up - on His Name, and call up - on His

call up - on His Name, call... up-on His Name, call up-on His

Name, His Name, and call up-on His Name, His

Name, up - on His Name, and call, and call up - on His

Name, up - on His Name, and call, and call up - on His

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Name, and call up-on His Name, call... up-on His Name. Name, call... up-on His Name, His Name, up-on His Name. Name, and call up-on His Name, call up-on His Name. Tell the Name, and call up-on His Name, call up-on His Name." The music is in G major and 4/4 time. Dynamics include *p* (piano) and *f* (forte).

Second system of the musical score. It consists of four staves: two vocal staves and two piano accompaniment staves. The lyrics are: "Tell the peo - ple what things, tell the peo - ple what Tell the peo - ple what things, tell the peo - ple what things, what things He hath done, tell, Tell the peo - ple what things, what things, tell the peo - ple what" The music continues in G major and 4/4 time. Dynamics include *f* (forte).

Third system of the musical score. It consists of four staves: two vocal staves and two piano accompaniment staves. The lyrics are: "things, tell the peo - ple what things He hath done; tell the peo - ple what peo - ple what things, what things He hath done; tell the peo - ple what tell the peo - ple what things He hath done; tell the peo - ple what things, tell the peo - ple what things He hath done; tell the peo - ple what" The music continues in G major and 4/4 time. Dynamics include *f* (forte).

## O give Thanks unto the Lord.

*ff*

things He hath done. O give thanks, give thanks un - to the Lord, the Lord, O give

things He hath done. O give thanks un - - to the Lord, O give

things He hath done. O give thanks un - - to the Lord, O give

things He hath done. O give thanks, give thanks un - to the Lord, O give

thanks, O give thanks, give thanks, thanks un - to the Lord.....

thanks, O give thanks, give thanks, thanks un - to the Lord.....

thanks, O give thanks, give thanks, thanks un - to the Lord.....

thanks, O give thanks, give thanks, thanks un - to the Lord.....

*mf* VERSE or SEMI-CHORUS.  $\text{♩} = 92$ . *cres.*

O let your songs, let your songs be of Him, and praise..... Him, and

O let your songs, your songs be of Him, and praise..... Him, and

*mf* O let your songs, let your songs be of Him, and praise Him, and praise.....

O let your songs, your songs be of Him, and praise Him, and

# **Give Thanks unto the Lord.**

207

The musical score is arranged in three systems, each with four staves. The first two staves of each system are for vocal parts (Soprano and Alto), and the last two are for piano accompaniment (Right and Left Hand). The key signature has one sharp (F#), and the time signature is common time (C).

**System 1:**

- Vocal 1: praise Him, and praise Him. O let your songs be of Him, and praise.....
- Vocal 2: praise Him, and praise Him. O let your songs be of Him, and praise.....
- Piano: .... Him, and praise Him. O.... let your songs be of Him, and praise Him,

**System 2:**

- Vocal 1: .... Him, O..... let your songs be of Him, and praise Him, and praise Him, and
- Vocal 2: .... Him. O let your songs be of Him, and praise Him, and praise Him, and
- Piano: O..... let your songs be of Him, and praise Him, and praise Him, and

**System 3:**

- Vocal 1: let your talk - ing be of all His won - drous works, and let your
- Vocal 2: let your talk - ing be of all..... His won - drous works, let your
- Piano: let your talk - ing be of all His won - drous works, let your

Dynamic markings include *cres.*, *ff*, *mf*, and *poco a poco dim.*



**¶ Give Thanks unto the Lord.**

talk - ing be of all His won - drous works, His won - - - drous works.

talk - ing be of all His won - drous works, His won - - - drous works.

talk - ing be of all His won - drous works, His won - - - drous works.

talk - ing be of all His won - drous works, His won - drous works.

CHORUS. ♩ = 84.

The musical score consists of five systems. The first four systems are vocal parts: Soprano, Alto, Tenor, and Bass. Each system has a treble or bass clef, a key signature of one sharp (F#), and a time signature of 4/4. The lyrics are written below each staff. The fifth system is a piano accompaniment, featuring both a treble and a bass staff with chords and melodic lines. The tempo marking '♩ = 84.' is at the top left. The word 'Sves.' appears at the bottom left of the piano part.

Re-joyce, re-joyce, re-joyce in His Ho - ly Name, Let the heart of them re-joyce, re-

Re-joyce, re-joyce, re-joyce in His Ho - ly Name, Let.... the heart of them re -

Re-joyce, re-joyce, re-joyce in His Ho - ly Name, Let.... the heart of them re -

Re-joyce, re-joyce, re-joyce in His Ho - ly Name,

Sves.

joyce that seek,..... that seek the Lord,

joyce that seek the.. Lord, that seek..... the Lord, *cres.*

joyce, the heart of them.... re-joyce that seek the Lord, Let the heart of them re -

Let the heart of them re- joyce that seek the Lord,

Let the heart of them re- joyce that seek the Lord,



# I give Thanks unto the Lord.

209

*cres.* that seek the Lord, *ff* that seek the Lord, *mf* Let the heart of them re-  
*cres.* Let the heart of them re - joice, re - joice, Let the heart of  
 joice, re - joice, that seek the Lord, *ff* Let the  
*cres.* that seek the Lord, that seek the Lord, *mf* Let.... the  
*cres.* *ff* *mf*

- joice that seek the Lord, Let the heart..... of them re - joice that seek the  
 them re - joice, the heart of them re - joice, of them re - joice that seek the  
 heart of them re - joice, Let the heart of them re - joice that seek the  
 heart of them re - joice, Let the heart of them re - joice, Let the heart of them rejoice that seek the  
*ff*

Lord, Let the heart of them re - joice that seek, that seek the Lord. A - men.  
 Lord, re - - joice..... that seek, that.. seek... the Lord. A - men.  
 Lord, Let the heart of them re - joice that seek,.. that seek... the Lord. A - men.  
 Lord, Let the heart of them re - joice that seek,.. that seek the Lord. A - men.  
 Lord, Let the heart of them re - joice that seek,.. that seek the Lord. A - men.

# **Taste and see how gracious the Lord is.**

PSALM XXXIV. 8-10.

VERSE.—*Andante e con espressione.* ♩ = 112.

SIR JOHN GOSS, Mus. D. (1800-1830).

*dot.*

O taste and see how gra - cious the Lord is, bless - ed is the

O taste and see how gra - cious the Lord is, bless - ed is the

*dot.*

O taste and see how gra - cious the Lord is, bless - ed is the

O taste and see how gra - cious the Lord is, bless - ed is the

*p*

man that trust - eth in Him. O taste and see,.....

man that trust - eth in Him. O taste and see, and

man that trust - eth in Him. O taste and

man that trust - eth in Him. O taste and

..... taste and see, taste and see how gra - cious the Lord is,

see, taste,..... taste and see how gra - cious the Lord is,

see, taste and see, taste..... and see how gra - cious the Lord is,

see, taste and see, and see how gra - cious the Lord is,

*f* *FULL. m*

bless - ed is the man that trust - eth in Him. O taste and see how

bless - ed is the man that trust - eth in Him. O taste and see how

*f* *m* bless - ed is the man that trust - eth in Him. O taste..... how

bless - ed is the man that trust - eth in Him. O taste and see how

*f* *m*

gra - cious the Lord is, bless - ed is the man that trust - eth in Him.

*p* gra - cious the Lord is, bless - ed is the man that trust - eth in Him. O

gra - cious the Lord is, bless - ed is the man that trust - eth in Him.

gra - cious the Lord is, bless - ed is the man that trust - eth in Him.

*p*

O taste and see,..... taste and see, taste and see how

taste and see, and see, taste,..... taste and see how

*p* O taste and see, taste and see, taste..... and see how

O taste and see, taste and see, and see how

gra - cious the Lord is, bless - ed is the man that trust - eth in Him. O  
 gra - cious the Lord is, bless - ed is the man that trust - eth in Him.  
 gra - cious the Lord is, bless - ed is the man that trust - eth in Him.  
 gra - cious the Lord is, bless - ed is the man that trust - eth in Him.

..... fear the Lord, ye..... that are His saints, for they..... that fear  
 O fear the Lord, ye that are His saints, for they that fear  
 O fear the Lord, ye that are His saints, for they..... that fear  
 O fear the Lord, ye that are His saints, for they that fear

Him, that fear Him lack noth - ing.  
 Him, that fear Him lack noth - ing.  
 Him, that fear Him lack noth - ing.  
 Him, that fear Him lack noth - ing. The li - ons do lack, and suf - fer



But they who seek the Lord, they who seek the

But they who seek the Lord, who seek the

But they who seek the Lord, they who seek the

hun - ger, But they who seek the Lord, they who seek the

Lord..... shall want no man - ner of thing that is good, shall want no

Lord..... shall want no man - ner of thing..... that is good,...

Lord..... shall want no thing that is good, no

Lord, who seek the Lord, shall want no thing..... that is good,.....

man - ner of thing that is good, shall want no man - ner of thing that is good, no man - ner of

..... shall want,..... shall want no man - ner of thing that is good, no man - ner of

thing that is good, shall want no man - ner of thing that is good, no man - ner of

.... shall want,..... shall want no man - ner of thing that is good, no man - ner of



thing that is good. The li-ons do lack, and suf-fer hun-ger, and suf-fer

thing that is good. The li-ons do lack, and suf-fer

thing that is good. The li-ons do lack, and suf-fer

thing that is good. The li-ons do lack, and suf-fer

hun-ger, but they who seek the Lord, they who seek the

hun-ger, but they who seek the Lord, who seek the

hun-ger, but they who seek the Lord, they who seek the

hun-ger, but they who seek the Lord, they who seek the

Lord..... shall want no man-ner of thing that is good, shall want no

Lord..... shall want no man-ner of thing..... that is good,....

Lord..... shall want no thing that is good, no

Lord, who seek the Lord shall want no thing..... that is good,.....

man - ner of thing that is good, shall want no man - ner of thing that is good, no man - ner of  
 .... shall want, ..... shall want no man - ner of thing that is good, no man - ner of  
 thing that is good, shall want no man - ner of thing that is good, no man - ner of  
 .... shall want, ..... shall want no man - ner of thing that is good, no man - ner of  
 thing that is good. *p* O taste and see how gra - cious the  
 thing that is good. *p* O taste and see how gra - cious the  
 thing that is good. *p* O taste and see how gra - cious the  
 thing that is good. *p* O taste and see how gra - cious the  
 Lord is, *f* bless - ed is the man ..... that trust - eth in Him. *p Slower.*  
 Lord is, *f* bless - ed is the man ..... that trust - eth in Him.  
 Lord is, *f* bless - ed is the man ..... that trust - eth in Him. *p*  
 Lord is, *f* bless - ed is the man ..... that trust - eth in Him. *p Slower.*

## Behold now, praise ye the Lord.

PSALM CXXIV. 1.

*Andante maestoso.*  $\text{♩} = 108.$ 

JOHN BAPTISTE CALKIN (1827 —)

Piano introduction in 4/4 time, marked *mf* and *Andante maestoso*. The music features a steady bass line with chords and a more active treble line with eighth and sixteenth notes. A *Ped.* (pedal) marking is present at the beginning.

SOLO. — Bass.

Solo for Bass voice. The vocal line begins with the lyrics "Be-hold now, praise ye the Lord, ye". The piano accompaniment continues with chords and moving lines in both hands.

Continuation of the solo for Bass voice. The lyrics are "servants of the Lord; Ye that by night stand in the house... the house of the". The piano accompaniment provides harmonic support.

CHORUS.

Chorus section. It features three vocal parts (Soprano, Alto, and Tenor/Bass) and piano accompaniment. The lyrics are: "Be-hold now, praise ye the Lord, ye serv-ants of the Lord; Ye that by Be-hold now, praise ye the Lord,... ye serv-ants of the Lord; Ye that by Be-hold now, praise ye the Lord,... ye serv-ants of the Lord. Be-hold now, praise ye the Lord,... ye serv-ants of the Lord; Ye that by". The piano accompaniment is marked *f* and includes a *Ped.* marking at the end.

\* This Solo may be given to all the Bass Voices.

night stand..... in the house of the Lord.

night stand..... in the house of the Lord.

SOLO.

Lord; Ye that by night stand in the house of the Lord. E - ven in the

night stand in the house of the Lord.

*mp*

*Man.*

SOLO.

in... the house..... of the

house, the house of the Lord our God, in... the house of the

SOLI.

in... the house, the house of the

*mf* SOLO.

E - ven in the house, the house of the Lord our

Lord our God, E - ven in the house of

*mf*

Lord our.. God, E - - - ven in..... the house..... of

1ST BASS.

Lord..... our God, E - ven in the house of

*mf*

## Behold now, praise ye the Lord.

*f* CHORUS.

God... in the house, the house of the Lord our God. Be-hold now,  
 God, the house of God, the house of the Lord..... our God. Be-hold now,  
 God, in... the house of the Lord our God. Be-hold now,  
 2D BASS. God, the house of God, the house of the Lord our God. Be-hold now,

*Ped.*

praise ye the Lord, ye serv-ants of the Lord; Ye that by  
 praise ye the Lord... ye serv-ants of the Lord; Ye that by  
 praise ye the Lord... ye serv-ants of the Lord; Ye that by night stand in the  
 praise ye the Lord, ye serv-ants of the Lord; Ye that by night stand in the  
 night stand in the house of the Lord,  
 night stand in the house of the Lord, e - ven in the house, the  
 house, in the house of the Lord,  
 house..... the house of the Lord,  
*p*



**SOLO.**

in... the house..... of the Lord our  
house of the Lord our God, in... the house of the Lord.... our  
in... the house..... of the Lord our..  
in... the house, the house of the Lord our

God, the house of the Lord our  
God,  
God, the house, in the house..... of God,  
God, e - ven in the house, the house of the Lord our God, in the

God, the house of God, e - ven the house of God,  
the house of God,  
the house of God,.... the house of God, *cres.* the house of  
house, the house of God, the house of God, in the house, the

## Behold now, praise ye the Lord.

*cres.* *f* TUTTL. the house of God. Be - hold now, praise ye the

*mf* TUTTL. the house of God..... now, praise ye the

*mf* TUTTL. God..... the house of God. Be - hold now, praise ye the

house of God, the house of God..... now, praise ye the

*cres.* *f* *Ped.*

Lord, ye serv - ants, O ye serv - ants of the Lord, praise ye the

Lord, ye serv - - - - ants of the Lord, praise ye the

Lord, ye serv - ants of the Lord,..... now, praise ye, O praise ye the

Lord, ye serv - - - - ants of the Lord, praise, O praise ye the

Lord, O praise the Lord, now,

Lord, now, praise ye the

Lord, now, praise ye the Lord, .. praise the

Lord, Be - hold now, praise ye the Lord, ye serv - ants of the

praise ye the Lord, ye serv - ants of..... the Lord,  
Lord, praise the Lord, ye serv - ants of..... the Lord,  
Lord, praise the Lord, ye serv - ants of..... the Lord, now,  
Lord, praise the Lord, Be - hold now, praise ye the  
Lord, praise the Lord, ye serv - ants of..... the Lord, praise the  
now, praise ye the Lord, ye serv - ants of..... the  
now, praise ye the Lord, praise the Lord, ye serv - ants of..... the  
praise ye the Lord, .. praise the Lord, praise the Lord, ye serv - ants of..... the  
Lord, ye serv - ants of the Lord, praise the Lord, ye serv - ants of..... the  
Lord, now, praise the Lord, now, praise the Lord, praise the Lord.  
Lord, now, praise the Lord, now, praise the Lord, praise the Lord.  
Lord, now, praise the Lord, now, praise the Lord, praise the Lord.  
Lord, now, praise the Lord, now, praise the Lord, praise the Lord.

# D praise the Lord.

BERTHOLD TOURS (1838 —)

Ps. cxxxv. 1-4.

*Allegro.* ♩ = 132.

*f marcato.*

*f marcato.*

O praise the Lord. Laud ye the name of the

O praise the Lord. Laud ye the name of the

*f marcato.*

O praise the Lord. Laud ye the name of the

O praise the Lord. Laud ye the name of the

*f marcato.*

Lord; praise it, O ye serv - ants of the Lord. Ye that stand in the

Lord; praise it, O ye serv - ants of the Lord. Ye that stand in the

*mf*

Lord; praise it, O ye serv - ants of the Lord. Ye that stand in the

Lord; praise it, O ye serv - ants of the Lord. Ye that stand in the

*mf*

*cres...*

house, in the house of the Lord, in the courts of the house, of the house of our

house, in the house of the Lord, in the courts of the house, of the house of our

*cres...*

house, in the house of the Lord, in the courts of the house, of the house of our

house, in the house of the Lord, in the courts of the house, of the house of our

*cres* *cen* *do.*



*ff*

God. O praise the Lord, laud ye the name of the Lord, praise it, O ye

God.... O praise the Lord, laud ye the name of the Lord,..... praise it, O ye

*ff*

God.... O praise the Lord, laud ye.... the name of the Lord, praise it, O ye

God..... O praise the Lord, laud ye the name of the Lord,..... praise it, O ye

serv - ants of the Lord.

serv - ants of the Lord.

serv - ants of the Lord.

serv - ants of the Lord.

*p* *Piu animato.*

O praise..... the Lord,..... for the Lord,..... is gra -



# **D** praise the Lord.

the Lord is gra - cious; O praise... the Lord,..... for the Lord.....

the Lord is gra - cious;

cious, the Lord is gra - cious;

the Lord is gra - cious;

.... is gra - cious, the Lord is gra - cious. Sing prais - es un - to His

the Lord is gra - cious.

the Lord is gra - cious. Sing prais - es un -

the Lord is gra - cious. Sing prais - es un -

Name, sing prais - es un - to His Name, sing prais -

Sing prais - es un - to His Name,

to His Name sing prais - es..... un - to His Name,

to His Name, un - to His Name, sing prais - es,

*pp* *p* *mf* *f* *cres.*

- es un - to His Name, sing prais - es, sing prais - es un - to His Name;  
 un - to His Name, sing prais - es, sing prais - es un - to His Name;  
 sing prais - es, sing prais - es, sing prais - es un - to His Name;  
 sing prais - es un - to His Name;  
 for it is love - - - ly, for it is love - - -  
 for it is love - - -  
 for it is love - - -  
 for it is love - - -  
 dim - in - u - en - do. ly..... For why? For why?  
 ly..... For why? For why?  
 ly..... For why? For why?  
 ly..... For why? For why? Thy  
 Thy

*ff*  
*f*  
*ff*  
*Tranquillo. p*  
*pp*  
*p*  
*pp*  
*p*  
*dim*  
*p*  
*mf*  
*più lento.*  
*più lento.*  
*p*

# I praise the Lord.

Lord hath chos - en Ja - cob un - to Him - self, and Is - ra - el for His own..... pos -

*mf* *cres.*

*f marcato. tempo 1mo.*

For I know, know that the Lord is great, and that our

For I know, know that the Lord is great, and that our

*f marcato.*

*poco ritard.* For I know, know that the Lord is great, and that our

- ses - sion. For I know, know that the Lord is great, and that our

*poco ritard. tempo 1mo.*

cen - do. *f marcato.*

Lord is a - bove all gods,..... and that our Lord is great, and that our

Lord is a - bove all gods, and that our Lord..... is great, and that our

Lord is a - bove all gods, our

Lord is a - bove all gods, and that our Lord is great,..... is great,.....

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It begins with a key signature of one flat (B-flat) and a common time signature. The tempo is marked 'Adagio' at the end of the piece. The lyrics are: 'Lord is great, our Lord... is great, and that our Lord is a - bove all gods, is a - bove... all gods, that our Lord is a - bove all gods, that our Lord is a - bove.. all gods, that our Lord is a - bove all gods, that our Lord is a - bove..... all gods..... A - - men.' The score includes various musical notations such as notes, rests, and dynamic markings like 'cres', 'cen', 'do.', 'ff', 'f', and 'Adagio'.

Lord is great, our Lord... is great, and that our Lord is a - bove all gods,  
 Lord is great, our Lord... is great, and that our Lord is a - bove all gods,  
 Lord is great, our Lord is great, and that our Lord is a - bove all gods,  
 ..... and that our Lord is great, and that our Lord is a - bove all gods,  
 is a - bove all gods, that our Lord is a - bove all gods, that our  
 is a - bove..... all gods, that our Lord is a - bove all gods, that our  
 is a - bove.. all gods, that our Lord is a - bove all gods, that our  
 is a - bove.. all gods, that our Lord is a - bove all... gods, that our  
 Lord is a - bove..... all gods..... A - - men.  
 Lord is a - bove..... all gods..... A - - men.  
 Lord is a - bove..... all gods..... A - - men.  
 Lord is a - bove..... all gods..... A - - men.  
 Lord is a - bove..... all gods..... A - - men.  
 Lord is a - bove..... all gods..... A - - men.



## Praise God in His holiness.

PSALMS CL. 1; CKLVIII. 12; CKLIX. 5; CL. 6.

BERTHOLD TOURS (1838 —).

*Allegro maestoso.* ♩ = 122.

*f*

Praise God in His

Praise God in His

*f*

Praise God in His

Praise God in His

*f*

ho - li - ness, praise God in His ho - li - ness, praise God..... in His

ho - li - ness, praise God in His ho - li - ness, praise God..... in His

ho - li - ness, praise God in His ho - li - ness, praise God..... in His

ho - li - ness, praise God in His ho - li - ness, praise God.... in His

ho - - li - ness, praise God..... in His ho - li - ness:

ho - - li - ness, praise God..... in His ho - li - ness:

ho - - li - ness, praise God..... in His ho - li - ness:

ho - - li - ness, praise God in His ho - li - ness:

*dim.*



The musical score is arranged in three systems, each with four staves. The first three staves of each system are for vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and crescendo/decrescendo markings like *cres - cen - do. ff*. The lyrics are printed below the vocal staves.

*mf*  
 praise Him in the fir - - mament, in the fir - - mament of His pow - er,  
 praise Him in the fir - - mament, in the fir - - mament of His pow - er,  
 praise Him in the fir - - mament, in the fir - - mament of His pow - er,  
 praise Him in the fir - - ma-ment..... of His pow - er,

*mf*  
 praise Him in the fir - - mament, in the fir - mament of His pow - er,  
 praise Him in the fir - - mament, in the fir - mament of His pow - er,  
 praise Him in the fir - - mament, in the fir - mament of His pow - er,  
 praise Him in the fir - - ma-ment..... of His pow - er,

*f* *cres - cen - do. ff*  
 praise Him, praise Him, praise Him, praise Him, praise God in His ho - li-ness, praise  
 praise Him, praise Him, praise Him, praise Him, praise God in His ho - li-ness, praise  
 praise Him, praise Him, praise Him, praise Him, praise God in His ho - li-ness, praise  
 praise Him, praise Him, praise Him, praise Him, praise God in His ho - li-ness, praise

*f* *cres - cen - do. ff*

## Praise God in His Holiness.

God in His ho - li-ness, praise God,..... praise God..... in His ho - li-ness,  
 God in His ho - li-ness, praise God, praise God, praise God in His ho - li-ness,  
 God in His ho - li-ness, praise God,..... praise God..... in His ho - li-ness,  
 God in His ho - li-ness, praise God, praise God, praise God in His ho - li-ness,

*Slower.*

praise God... in His ho - li - ness.....  
 praise God... in His ho - li - ness.....  
 praise God... in His ho - li - ness.....  
 praise God... in His ho - li - ness.....

*Andantino, quasi allegretto. J. = 63.*

*p*  
 Young men and maid-ens, old men and  
 Young men and maid-ens, old men and  
 Young men and maid-ens, old men and  
 Young men and maid-ens, old men and

chil - dren, praise.. the Name.. the Name of the Lord, Young men and maid - ens,

chil - dren, praise.. the Name.. the Name of the Lord,.... Young men and maid - ens,

chil - dren, praise.. the Name.. the Name of the Lord,.... Young men and maid - ens,

chil - dren, praise.. the Name.. the Name of the Lord,..... Young men and maid - ens,

*poco cres - cen - do.* *mf* *diminuendo.*  
old men and chil - dren, praise the Name,... the Name of the Lord,....

old men and chil - dren... praise..... the Name of the Lord,....  
*poco cres - cen - do.* *mf* *diminuendo.*

old men and chil - dren... praise the Name,... the Name of the Lord,....

old men and chil - dren... praise..... the Name of the Lord,....

*poco cres.* *mf* *dim.* *pp*

Young men and maid - ens, .. praise the Name of the Lord,....

old men and chil - dren... praise.... the Lord,

Young men and maid - ens, .. praise the Name of the Lord,.... the

..... old.. men.. and chil - dren... praise.... the Lord,....

**Praise God in His Holiness.**

praise.... the Lord... Praise the Name of the Lord,  
praise.... the Lord... Praise the Name of the Lord,  
Name of the Lord... Praise the Name of the Lord,  
Praise the Name of the Lord,  
Praise.. the Name.. of.... the Lord...  
Praise.. the Name.. of.... the Lord...  
Praise.. the Name.. of.... the Lord...  
Praise.. the Name.. of.... the Lord...  
Praise.. the Name.. of.... the Lord...  
with glo - - ry,  
Let the saints be joy-ful with glo - - ry, let the saints be  
Let the saints be joy-ful with glo - - ry, let the saints be



with glo - - ry, let them... re - joice in their beds, let the  
 with glo - - ry, let.. them re - joice.. in their beds, let the  
 joy-ful with glo - - ry, let the  
 joy-ful with glo - - ry, let them re-joyce.. in their beds, let the  
 saints be joy - ful with glo - - ry, let the saints be joy - ful with glo -  
 saints be joy - ful with glo - - ry, let the saints be joy - ful with glo -  
 saints be joy - ful with glo - - ry, let the saints be joy - ful with glo -  
 saints be joy - ful with glo - - ry, let the saints be joy - ful with glo -  
 ry. Let ev - 'ry thing that hath breath, let ev - 'ry thing  
 ry. Let ev - 'ry thing that hath breath, let ev - 'ry thing  
 ry. Let ev - 'ry thing that hath breath, let ev - 'ry thing  
 ry. Let ev - 'ry thing that hath breath, let ev - 'ry thing  
 ry. Let ev - 'ry thing that hath breath, let ev - 'ry thing

*ff* *mf* *ff* *mf* *ff* *mf* *ff* *poco animato.* *mf* *cres* *mf* *cres* *mf* *cres* *mf* *poco animato.* *cres*



## Praise God in His Holiness.

*- cen* *do.* *f marcato.*

that hath breath, let ev' - ry thing that hath breath, let ev' - ry thing...

that hath breath, let ev' - ry thing that hath breath, let ev' - ry thing...

*- cen* *do.* *f marcato.*

that hath breath, let ev' - ry thing that hath breath, let ev' - ry thing...

that hath breath, let ev' - ry thing that hath breath, let ev' - ry thing...

*cen* *do.* *f marcato.*

.... that hath breath..... praise.. the Lord, praise.. the

.... that hath breath..... praise.. the Lord, praise.. the

*ff*

.... that hath breath..... praise.. the Lord, praise.. the

.... that hath breath..... praise.. the Lord, praise.. the

*ff*

Lord, praise... the Lord, let ev' - ry thing that hath breath.....

Lord, praise... the Lord, let ev' - ry thing.. that hath breath.....

*f*

Lord, praise... the Lord, let ev' - ry thing.. that hath breath.....

Lord, praise... the Lord, let ev' - ry thing.. that hath breath.....

*f*

# Praise God in His Holiness.

235

*tempo 1mo.* ♩ = 132.

praise the Lord. Praise God, ... praise God, ...

praise the.. Lord. Praise God, ... praise

praise the Lord. Praise God, ... praise God, ...

praise the Lord. Praise God, ... praise

*tempo 1mo.*

*Slower. ff*

... praise God ... in His ho - li - ness, praise God.. in His

God, praise God in His ho - li - ness, praise God.. in His

... praise God ... in His ho - li - ness, praise God.. in His

God, praise God in His ho - li - ness, praise God.. in His

*Slower. ff*

*ri tar dan do.*

ho - li - ness. A - - men, A - - men...

ho - li - ness. A - - men, A - - men...

ho - li - ness. A - - men, A - - men...

ho - li - ness. A - - men, A - - men...

*ri tar dan do.*

# Lord, our Governor.

HENRY GADSBY (1842 —).

PSALM VIII. 1, 4, 5.

*Allegro risoluto e maestoso. f*

O Lord, our Gov - ern - or, how ex - cel - lent Thy Name!

O Lord, our Gov - ern - or, how ex - - - cel - lent Thy Name!

O Lord, our Gov - ern - or, how ex - - - cel - lent Thy Name;

O Lord, our Gov - ern - or, how ex - cel - lent Thy Name!

How ex - cel - lent Thy Name in all, in all the

How ex - - - cel - lent Thy Name in all the

How ex - - - cel - lent Thy Name in all the

How ex - cel - lent Thy Name in all, in all the

world! Thou That hast set Thy.. Glo - - ry a - bove the

world! Thou That hast set Thy.. Glo - - ry a - bove the

world! Thou That hast set Thy.. Glo - - ry a - bove the

world! Thou That hast set Thy.. Glo - - ry a - bove the

The musical score is arranged in systems. Each system includes vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment (Grand Staff). The key signature has one flat (B-flat), and the time signature is common time (C).

**System 1:** The vocal parts begin with a long note on 'Heav'ns!' followed by a rest. The piano accompaniment features a series of chords. Dynamics include *ff* (fortissimo) and *p* (piano).

**System 2:** The vocal parts sing 'Lord, what is'. The piano accompaniment continues with chords. Dynamics include *ff* and *p*.

**System 3:** The vocal parts sing 'man..... that Thou art mind - ful of him?.....'. The piano accompaniment features a series of chords. Dynamics include *ff*, *mf* (mezzo-forte), *dim.* (diminuendo), and *p*.

**System 4:** The vocal parts sing 'Lord, what is man..... that Thou art mind - ful'. The piano accompaniment continues with chords.

**System 5:** The vocal parts sing 'Lord, what is man..... that Thou art mind - ful'. The piano accompaniment continues with chords.

**System 6:** The vocal parts sing 'Lord, what is man..... that Thou art mind - ful'. The piano accompaniment continues with chords.

**System 7:** The vocal parts sing 'Lord, what is man..... that Thou art mind - ful'. The piano accompaniment continues with chords.



## O Lord, our Governor.

of him? Or the son of man..... that Thou vis-

of him? Or the son... of... man.... that Thou..... vis-

of him? Or the son of man..... that Thou vis-

of him? Or the son of man..... that Thou vis-

it - est him?..... Thou mad - est him low - er than the

it - est him?..... Thou mad - est him low - er than the

it - est him?..... Thou mad - est him low - er than the

it - est him?..... Thou mad - est him low - er than the

An - - - gels;..... Thou mad - est him low - er than the

An - - - gels;..... Thou mad - est him low - er than the

An - - - gels;..... Thou mad - est him low - er than the

An - - - gels;..... Thou mad - est him low - er than the

*dim.*

*cres.*

*dim.*

*cres.*

*dim.*

*Sotto voce.*

*Sotto voce.*



The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The score is divided into three systems. The first system contains the first two lines of the hymn. The second system contains the next two lines. The third system contains the final line. Dynamics include *f* (forte) and *ff* (fortissimo). The piano accompaniment features a steady bass line and chords in the right hand.

An - - gels;..... To crown... him, to crown.. him with  
 An - - gels;..... To crown... him, to crown.. him with  
 An - - gels;..... To crown... him, to crown.. him with  
 An - - gels;..... To crown... him, to crown.. him with  
 glo - - ry! To crown him, to crown him with glo - - ry, with  
 glo - - ry! To crown him, to crown him with glo - - ry, with  
 glo - - ry! To crown him, to crown him with glo - - ry, with  
 glo - - ry! To crown him, to crown him with glo - - ry, with  
 glo - - ry and wor - - ship, to.... crown him.... with glo-  
 glo - - ry and wor - - ship, to crown..... him with  
 glo - - ry and wor - - ship, to crown him.... to  
 glo - - ry and wor - - ship, to crown him with glo-

# **D Lord, our Governor.**

ry, glo - ry and wor - ship, to crown him with  
glo - ry,.... glo - ry and wor - ship, to crown him with  
crown him..... with glo - ry and wor - ship, to crown him with  
- ry, with glo - ry and wor - ship, to crown him with  
glo - ry and wor - ship. O Lord, our Gov - ern - or, how  
glo - ry and wor - ship. O Lord, our Gov - ern - or, how  
glo - ry and wor - ship. O Lord, our Gov - ern - or, how  
glo - ry and wor - ship. O Lord, our Gov - ern - or, how  
ex - cel - lent Thy Name! how ex - cel - lent Thy  
ex - cel - lent Thy Name! how ex - cel -  
ex - cel - lent Thy Name! how ex - cel -  
ex - cel - lent Thy Name! how ex - cel - lent Thy

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The score is divided into three systems. The first system contains the first two lines of the hymn. The second system contains the next two lines. The third system contains the final line of the hymn. The piano accompaniment consists of chords and moving lines in both hands. The lyrics are printed below the vocal staves.

Lyrics:

Name in all, in all the world! Thou that hast set Thy.. Glo -  
 lent Thy Name in all the world! Thou that hast set Thy.. Glo -  
 Name in all, in all the world! Thou that hast set Thy.. Glo -  
 ry a - bove.... the Heav'ns, how ex - cel - lent Thy  
 ry a - bove the Heav'ns,..... how ex - cel - lent Thy  
 ry a - bove the Heav'ns,..... how ex - cel - lent Thy  
 Name, O Lord, Thy Name, O Lord, how ex - cel - lent in all the  
 Name, O Lord, Thy Name, O Lord, how ex - cel - lent in all..... the  
 Name, O Lord, Thy Name, O Lord, how ex - cel - lent in all the  
 Name, O Lord, Thy Name, O Lord, how ex - cel - lent in all the

**¶ Lord, our Governor.**

world..... how ex - cel - lent! how ex - cel - lent! how ex - cel -

world..... how ex - cel - lent! how ex - cel - lent! how ex - cel -

world..... how ex - cel - lent! how ex - cel - lent! how ex - cel -

world..... how ex - cel - lent! how ex - cel - lent! how ex - cel -

lent Thy Name,..... how ex - cel - lent Thy Name,..... O Lord,

lent Thy Name, O Lord, how ex - cel - lent Thy Name, O Lord, O Lord,

lent Thy Name, O Lord, how ex - cel - lent Thy Name, O Lord, O Lord,

lent Thy Name,..... how ex - cel - lent Thy Name,..... O Lord,

our Gov - ern - or, how ex - cel - lent Thy Name in all, in all.... the world.

our Gov - ern - or, how ex - cel - lent Thy Name in all, in all.... the world.

our Gov - ern - or, how ex - cel - lent Thy Name in all, in all.... the world.

our Gov - ern - or, how ex - cel - lent Thy Name in all, in all.... the world.



# Blessed be the Name of the Lord.

243

PSALMS CXIII. 2, 5; CIV. 13, 14.  
Allegro.  $\text{♩} = 120.$  *f*

HENRY GADSBY (1842 —).

The musical score is arranged for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The dynamics start with a forte (*f*) marking. The lyrics are: 'Bless - ed be the Name of the Lord from this time forth and for ev - er - more,'. The score consists of three systems of staves. The first system has four vocal staves and a piano accompaniment. The second system has four vocal staves and a piano accompaniment. The third system has four vocal staves and a piano accompaniment, with a 'cres.' (crescendo) marking above the first vocal staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Bless - ed be the Name of the Lord from this time forth and for ev - er - more,

Bless - ed be the Name of the Lord from this time forth and for ev - er - more,

Bless - ed be the Name of the Lord from this time forth and for ev - er - more,

Bless - ed be the Name of the Lord from this time forth and for ev - er - more,

bless - ed be the Name of the Lord from this time forth and for ev - er - more,

bless - ed be the Name of the Lord from this time forth and for ev - er - more,

bless - ed be the Name of the Lord from this time forth and for ev - er - more,

bless - ed be the Name of the Lord from this time forth and for ev - er - more,

bless - ed be the Name of the Lord, bless - ed be the Name of the Lord,

bless - ed be the Name of the Lord, bless - ed be the Name of the Lord,

bless - ed be the Name of the Lord, bless - ed be the Name of the Lord,

bless - ed be the Name of the Lord, bless - ed be the Name of the Lord,



## Blessed be the Name of the Lord.

*ff poco rall.* *a tempo.*

bless - ed be the Name of the Lord, bless - ed be the Name of the Lord from this time forth and for

bless - ed be the Name of the Lord, bless - ed be the Name of the Lord from this time forth and for

bless - ed be the Name of the Lord, bless - ed be the Name of the Lord from this time forth and for

bless - ed be the Name of the Lord, bless - ed be the Name of the Lord from this time forth and for

*ff poco rall.* *a tempo.*

ev - er - more..... Who is like un - to the Lord our God, that

ev - er - more..... Who is like un - to the Lord our God, that

ev - er - more..... Who is like un - to the Lord our God, that

ev - er - more..... Who is like un - to the Lord our God, that

*dim.* *p*

hath His dwell - ing so high, and yet hum - bleth Himself to be - hold the things that

hath His dwell - ing so high, and yet hum - bleth Himself to be - hold the things that

hath His dwell - ing so high, and yet hum - bleth Himself to be - hold the things that

hath His dwell - ing so high, and yet hum - bleth Himself to be - hold the things that

*cres.* *cres.* *cres.*

are in heav - en and earth? Who is like un - to the Lord our God, that

are in heav - en and earth? Who is like un - to the Lord our God, that

are in heav - en and earth? Who is like un - to the Lord our God, that

are in heav - en and earth? Who is like un - to the Lord our God, that

hath His dwell - ing so high, and yet hum - bleth Himself to be - hold the things that

hath His dwell - ing so high, and yet hum - bleth Himself to be - hold the things that

hath His dwell - ing so high, and yet hum - bleth Himself to be - hold the things that

hath His dwell - ing so high, and yet hum - bleth Himself to be - hold the things that

are in heav - en and earth? He wa - ter - eth the hills from a - bove,

are in earth? He wa - ter - eth the hills from a - bove, He

are in earth?

are in earth? He

## Blessed be the Name of the Lord.

The earth is fill'd with the fruit of Thy works, is  
 wa - ter - eth the hills from a - bove. The earth is fill'd with the fruit of Thy works, is  
 wa - ter - eth the hills from a - bove.

fill'd with the fruit of Thy works.  
 fill'd with the fruit of Thy works.

*mf* He bring-eth forth grass for the cat - tle, and green  
*mf* He bring-eth forth grass for the cat - tle, and green

*p* He bring-eth forth grass for the cat - tle, and green  
 He bring - - eth forth grass, and green

herb for the serv - ice of men, He bring-eth forth grass for the cat - tle,  
 herb for the serv - ice of men, He bring - - eth forth grass,

# Blessed be the Name of the Lord.

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herb for the serv-ice of men,..... and green herb for the serv-ice of men.

herb for the serv-ice of men, and green herb for the serv-ice of men,

green herb for the serv-ice of men, green herb for the serv-ice of

green herb for the serv-ice of men, green herb for the serv-ice of

*f p* Bless - ed, *cres.* bless - ed, *ff* bless - ed be the

*f p* Bless - ed, *cres.* bless - ed, *ff* bless - ed be the

*f p* men..... Bless - ed, *cres.* bless - ed, *ff* bless - ed be the

*f p* men..... Bless - ed, *cres.* bless - ed, *ff* bless - ed be the

Name of the Lord from this time forth and for ev - er-more, bless - ed be the

Name of the Lord from this time forth and for ev - er-more, bless - ed be the

Name of the Lord from this time forth and for ev - er-more, bless - ed be the

Name of the Lord from this time forth and for ev - er-more, bless - ed be the



## Blessed be the Name of the Lord.

Name of the Lord from this time forth and for ev - er - more, bless - ed be the  
 Name of the Lord from this time forth and for ev - er - more, bless - ed be the  
 Name of the Lord from this time forth and for ev - er - more, bless - ed be the  
 Name of the Lord from this time forth and for ev - er - more, bless - ed be the

*cres.* *ff rall.*  
 Name of the Lord, bless - ed be the Name of the Lord, bless - ed be the Name of the Lord,  
 Name of the Lord, bless - ed be the Name of the Lord, *cres.* *ff* Name of the Lord,  
 Name of the Lord, bless - ed be the Name of the Lord, bless - ed be the Name of the Lord,  
 Name of the Lord, bless - ed be the Name of the Lord, *rall.* bless - - - ed,

*a tempo.*  
 bless - ed be the Name of the Lord from this time forth and for ev - er - more,  
 bless - ed be the Name of the Lord from this time forth and for ev - er - more,  
 bless - ed be the Name of the Lord from this time forth and for ev - er - more,  
 bless - ed be the Name of the Lord from this time forth and for ev - er - more,  
*a tempo.*



# Blessed be the Name of the Lord.

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First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with a grand staff (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "bless - ed, bless - ed, bless - ed be the Name of the Lord, bless - ed,".

Second system of the musical score. It continues the four vocal staves and piano accompaniment. The lyrics are: "bless - ed, bless - ed be the Name of the Lord from this time forth and for ev - - -". A *rall.* (rallentando) marking is placed above the final measure of the system.

*ped. doppio.*

Third system of the musical score. It continues the four vocal staves and piano accompaniment. The lyrics are: "er - - - more.....". The piano part features a grand staff with a treble clef and a bass clef. The system concludes with a double bar line.

## Sing Praises to God.

PSALMS LXVIII. 32, XLVIII. 14; ST. JOHN IV. 35; ZEPHANIAH II. 11, etc. HERBERT WALTER WAREING (1857 —).  
*Allegro.*  $\text{♩} = 92$ .

\* The Organ accompaniment may be used in the places thus marked; but the effect is much better when performed as directed.

our God for - ev - - er and ev - er, sing prais - es, prais - es un -

our God for - ev - - er and ev - er, sing prais - es, prais - es

pp sing prais - es, prais - es

pp sing prais - es, prais - es

pp Organ.

mp to the Lord, sing prais - es... un - to God,

mp to the Lord, sing..... un - to God,

mp to the Lord, O sing prais - es... un - to God,

to the Lord,

mp Ped.

mp sing prais - es un - to... God.

mp sing prais - es un - to God.

mp sing..... un - to... God.

mp O sing prais - es un - to God.

molto rall. p

## Sing Praises to God.

SOLO—TENOR OR SOPRANO. *Andante*.  $\text{♩} = 92$ .

*p*

Lift up your eyes,..... lift up your eyes,..... and look.....

..... up - on the fields,..... up - on the fields;

*Ped.*

for they are white,... for they are white al - read - y, al-

read - y to har - - - vest. Lift up your eyes,.....

*cres. accelerando. f*

..... lift up your eyes; for be - hold, I say to you, I say un - to you, the

*cres. accelerando. f*

# Sing Praises to God.

253

*molto rall.* *a tempo.*

fields are white to har - - vest.

*molto rall.* *a tempo.*

*p*

*Allegro.*  $\text{♩} = 92$

*p*

*Ped.*

*f* *ff*

CHORUS.

*mf*

Sing praises un - to God, sing prais - - - - es, re-

*mf*

Sing praises un - to God, sing prais - - - - es, re-

*mf*

Sing praises un - to God, O sing prais - - - - es, re-

*mf*

Sing praises un - to God, O sing prais - - - - es, re-

*mf*



## Sing Praises to God.

joice,..... give thanks, and sing, sing prais-es un - to God, our King; for the har - vest is  
 joice,... give thanks, and sing, sing prais-es un - to God, our King; for the har - vest is  
 joice,... give thanks, and sing, sing prais-es un - to God, our King; for har - vest is  
 joice,... give thanks, and sing, sing prais-es un - to God, our King; for har - vest is

*mp*  
 ripe, and the press - es are fill - ed. O sing prais - es ev - er - more.  
 ripe, and the press - es are fill - ed. O sing prais - es ev - er - more.  
*mp*  
 ripe, and the press - es are fill - ed. O sing prais - es.. ev - er - more.  
 ripe, and the press - es are fill - ed. O sing prais - es ev - er - more.

*f* *ff*  
 The isles of the hea - then, the isles of the  
 The isles of the hea - then, the hea - then, the isles of the  
 The isles of the  
 The isles of the hea - then shall wor - ship Him, the isles of the  
*ff (Voices alone.)*

hea - then shall wor - ship Him.  
 hea - then shall wor - ship Him. The isles of the  
 hea - then shall wor - ship Him. The isles of the hea - then shall  
 hea - then shall wor - ship Him.

*Organ.*  
*Senza Ped.* *Ped.*

*f* *ff* *p dolce.*  
 The isles of the hea - then, the isles of the hea - then shall wor - ship Him. For our  
 hea - then, the hea - then, the isles of the hea - then shall wor - ship Him. For our  
 wor - ship Him, the isles of the hea - then shall wor - ship Him.  
 The isles of the hea - then shall wor - ship Him.

*(Voices alone.)* *p Organ.*

God hath not for - sak - en us, for - sak - en us,..... but hath had mer - cy up -  
 God hath not for - sak - en us, for - sak - en us,.....  
*p dolce.*  
 For our God hath not for - sak - en us,..... but hath had mer - cy up -  
*p dolce.*  
 He hath not for - sak - en us.

## Sing Praises to God.

on..... us. Sing un - to God, sing un - to God,  
Sing un - to God, sing un - to God,  
on..... us. Sing un - to God, sing un - to God,  
Sing un - to God, sing un - to God,  
Praise Him, and mag - ni - fy His Name for - ev - er, sing un - to God,  
Praise Him, mag - ni - fy His Name for - ev - er, sing un - to God,  
Praise Him, and mag - ni - fy His Name for - ev - er, sing un - to God,  
Praise Him, mag - ni - fy His Name for - ev - er, sing to God,  
sing un - to God, praise Him, and mag - ni - fy His Name. Sing  
sing un - to God, praise Him, and mag - ni - fy His Name. Sing  
sing un - to God, praise Him, and mag - ni - fy His Name.  
sing to God, praise Him, and mag - ni - fy His Name.  
pp (Voices alone.)

prais - es to God, O ye king-doms of the earth,... O sing prais - es  
prais - es to God, O ye king-doms of the earth,..... O sing prais - es

ev - er. Al - le - lu - ia,  
ev - er. Al - le - lu - ia,  
Al - le - lu - ia,.....

*f Organ.* *ff*

Al - le - lu - ia.....  
Al - le - lu - ia.....  
Al - le - lu - ia.....  
Al - le - lu - ia.....

17



## Now Autumn strews on every plain.

Mrs. FELICIA DOROTHEA HEMANS (1793—1835).

ELIZABETH STIRLING (1819 —).

*mf Moderato.*

Now Autumn strews on ev - 'ry plain His mel - low fruit and fer - tile grain, And laughing Plenty,

Now Autumn strews on ev - 'ry plain His mel - low fruit and fer - tile grain, And laughing Plenty,

Now Autumn strews on ev - 'ry plain His mel - low fruit and fer - tile grain, And laughing Plenty,

Now Autumn strews on ev - 'ry plain His mel - low fruit and fer - tile grain, And laughing Plenty,

crown'd with sheaves, With pur - ple grapes and spreading leaves, In rich pro - fu - sion pours a - round Her

crown'd with sheaves, With pur - ple grapes and spreading leaves, In rich pro - fu - sion pours a - round Her

crown'd with sheaves, With pur - ple grapes and spreading leaves, In rich pro - fu - sion pours a - round Her

crown'd with sheaves, With pur - ple grapes and spreading leaves, In rich pro - fu - sion pours a - round Her

flow - ing tress - es on the ground. O mark the great and lib' - ral hand, That scat - ters blessings

flow - ing tress - es on the ground. O mark, .....

flow - ing tress - es on the ground. O mark the great and lib' - ral hand, That scat - ters blessings

flow - ing tress - es on the ground. O mark, .....

*Ped.*



o'er the land, And to the God of na - ture raise The grateful song, the hymn of praise.

.... And to the God of na - ture raise The grateful song, the hymn of praise.

o'er the land, And to the God of na - ture raise The grateful song, the hymn of praise.

... And to the God of na - ture raise The grateful song, the hymn of praise.

The in - fant corn in ver-nal hours He nur-tur'd with His gen-tle show'rs, And bade the Summer

The in - fant corn in ver-nal hours He nur-tur'd with His gen-tle show'rs, And bade the Summer

The in - fant corn in ver-nal hours He nur-tur'd with His gen-tle show'rs, And bade the Summer

The in - fant corn in ver-nal hours He nur-tur'd with His gen-tle show'rs, And bade the Summer

clouds dif-fuse Their balm - y store of ge - nial dews. He mark'd the ten-der stem a - rise, Till

clouds dif-fuse Their balm - y store of ge - nial dews. He mark'd the ten-der stem a - rise, Till

clouds dif-fuse Their balm - y store of ge - nial dews. He mark'd the ten-der stem a - rise, Till

clouds dif-fuse Their balm - y store of ge - nial dews. He mark'd the ten-der stem a - rise, Till

## Now Autumn strews on every plain.

ri - pen'd by the glow - ing skies ; And now, matur'd, His work behold, The cheer-ing har-vest  
 ri - pen'd by the glow - ing skies : And now, .....  
 ri - pen'd by the glow - ing skies ; And now, matur'd, His work behold, The cheer-ing har-vest  
 ri - pen'd by the glow - ing skies ; And now, .....  
 waves in gold ; To nature's God with joy we raise The grateful song, the hymn of praise.  
 .... To nature's God with joy we raise The grateful song, the hymn of praise.  
 waves in gold ; To nature's God with joy we raise The grateful song, the hymn of praise.  
 .... To nature's God with joy we raise The grateful song, the hymn of praise.  
 The val-leys ech - o to the strains Of blooming maids and village swains ; To Him they tune the  
 The val-leys ech - o to the strains Of blooming maids and village swains ; To Him they tune the  
 The val-leys ech - o to the strains Of blooming maids and village swains ; To Him they tune the  
 The val-leys ech - o to the strains Of blooming maids and village swains ; To Him they tune the

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into two main sections. The first section consists of two systems of music. The first system has four vocal staves and a piano accompaniment. The lyrics for the first system are: "lay sin-cere, Whose boun-ty crowns the smil-ing year; The sounds from ev'ry woodland borne, The". The second system also has four vocal staves and a piano accompaniment. The lyrics for the second system are: "sighing winds that bend the corn, The yellow fields—around proclaim His might-y ev-er-". The second section also consists of two systems of music. The first system has four vocal staves and a piano accompaniment. The lyrics for the first system are: "last-ing Name; To nature's God u-nit-ed raise The grateful song, the hymn of praise." The second system also has four vocal staves and a piano accompaniment. The lyrics for the second system are: ".... To na-ture's God u-nit-ed raise The grateful song, the hymn of praise." The piano accompaniment features various musical notations including dynamics (f, p, cres., Ped.), articulation (accents), and phrasing slurs. The vocal parts are written in a standard four-part setting style.

lay sin-cere, Whose boun-ty crowns the smil-ing year; The sounds from ev'ry woodland borne, The

lay sin-cere, Whose boun-ty crowns the smil-ing year; The sounds from ev'ry woodland borne, The

lay sin-cere, Whose boun-ty crowns the smil-ing year; The sounds from ev'ry woodland borne, The

lay sin-cere, Whose boun-ty crowns the smil-ing year; The sounds from ev'ry woodland borne, The

sighing winds that bend the corn, The yellow fields—around proclaim His might-y ev-er-

sighing winds that bend the corn, The fields.....

sighing winds that bend the corn, The yellow fields—around proclaim His might-y ev-er-

sighing winds that bend the corn, The fields.....

last-ing Name; To nature's God u-nit-ed raise The grateful song, the hymn of praise.

.... To nature's God u-nit-ed raise The grateful song, the hymn of praise.

last-ing Name; To nature's God u-nit-ed raise The grateful song, the hymn of praise.

.... To na-ture's God u-nit-ed raise The grateful song, the hymn of praise.

# Lord, how manifold are Thy Works.

PSALM CIV. 24; LXV. 13.

JOSEPH BARNBY (1838 —).

*Moderato.* *f*

O Lord, how man - i - fold, how man - i - fold are Thy works: in

O Lord, how man - i - fold, how man - i - fold are Thy works: in

O Lord, how man - i - fold, how man - i - fold are Thy works: in

O Lord, how man - i - fold, how man - i - fold are Thy works: in wis - dom,

wis - dom, in wis - dom hast Thou made... them all. O Lord, how

wis - dom, in wis - dom hast Thou made... them all. O Lord, how

wis - dom, in wis - dom hast Thou made... them all. O Lord, how

wis - dom hast Thou made... them all. O Lord, how

man - i - fold, how man - i - fold are Thy works: in wis - dom hast Thou made them all, in

man - i - fold, how man - i - fold are Thy works: in wis - dom hast Thou made them all, in

man - i - fold, how man - i - fold are Thy works, Thy works: in wis - dom hast Thou made them all, in

man - i - fold, how man - i - fold are Thy works: in wis - dom hast Thou

*Ped.*



wis - dom hast Thou made them all. The earth is full, the earth is full of Thy  
 wis - dom hast Thou made them all. The earth is full,..... is full.. of Thy  
 wis - dom hast Thou made them all..... The earth is full, is full of Thy  
 made them all, in wis - dom hast Thou made them all. The earth is full.. of Thy

*mf*  
 rich - es. The val - leys stand so thick with corn that they laugh and sing, they laugh and  
 rich - es.  
 rich - es.  
 rich - es.

*mf*  
 sing, they laugh and sing, The val - leys stand so  
 they stand so  
 they laugh and sing, they laugh and sing, they stand so  
 they stand so



# **O Lord, how manifold are Thy Works.**

thick with corn, that they laugh and sing, they laugh and sing...

thick with corn, that they laugh and sing.

thick with corn, that they laugh and sing, they laugh and

thick with corn, that they laugh.... and sing, they laugh... and sing....

O Lord, how man - i - fold, how man - i - fold are Thy works : in

O Lord, how man - i - fold, how man - i - fold are Thy works : in

sing. O Lord, how man - i - fold, how man - i - fold are Thy works : in

O Lord, how man - i - fold, how man - i - fold are Thy works : in wis - dom,

wis - dom, in wis - dom hast Thou made.... them all. O Lord, how

wis - dom, in wis - dom hast Thou made.... them all. O Lord, how

wis - dom, in wis - dom hast Thou made.... them all. O Lord, how

wis - dom hast Thou made.... them all. O Lord, how

man - i-fold, how man-i-fold are Thy works ; in wis - dom hast Thou made them all, in  
 man - i-fold, how man-i-fold are Thy works ; in wis - dom hast Thou made them all, in  
 man - i-fold, how man-i-fold are Thy works, Thy works ; in wis - dom hast Thou made them all, in  
 man - i-fold, how man-i-fold are Thy works ; in wis - dom hast Thou

wis - dom hast Thou made them all. The earth is full, the earth is full of Thy  
 wis - dom hast Thou made them all. The earth is full,..... is full.. of Thy  
 wis - dom hast Thou made them all..... The earth is full, is full of Thy  
 made them all, in wis - dom hast Thou made them all. The earth is full.. of Thy

rich - es. Praise the Lord, O my soul, Praise the Lord, O my  
 rich - es. Praise the Lord, O my soul, Praise the Lord, O my  
 rich - es. Praise the Lord, O my soul, Praise the Lord, O my  
 rich - es. Praise the Lord, O my soul, Praise the Lord, O my

# **Lord, how manifold are Thy Works.**

The musical score is arranged in three systems, each with four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

**System 1:**

Soprano: soul, And for - get not all..... His ben - e - fits, Praise the  
 Alto: soul, And for - get not all..... His ben - e - fits, Praise the  
 Tenor: soul, And for - get not all..... His ben - e - fits, Praise the  
 Bass: soul, And for - get not all..... His ben - e - fits, Praise the

**System 2:**

Soprano: Lord, O my soul, Praise the Lord, O my soul, and for - get not  
 Alto: Lord, O my soul, Praise the Lord, O my soul, and for - get not  
 Tenor: Lord, O my soul, Praise the Lord, O my soul, and for - get not  
 Bass: Lord, O my soul, Praise the Lord, O my soul, and for - get not

**System 3:**

Soprano: all..... His ben - e - fits. Praise the Lord, Praise the Lord.  
 Alto: all..... His ben - e - fits. Praise the Lord, Praise the Lord.  
 Tenor: all..... His ben - e - fits. Praise the Lord, Praise the Lord.  
 Bass: all..... His ben - e - fits. Praise the Lord, Praise the Lord.

The piano accompaniment provides harmonic support with chords and moving lines in both hands.

# Teach me, O Lord.

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PSALM CXIX. 33.  
*p Moderato.*

THOMAS ATTWOOD (1767—1838) 1797.

Teach me, O Lord, the way of Thy stat - utes, teach me,

Teach me, O Lord, the way of Thy stat - utes, teach... me, teach..

Teach me, O Lord, the way of Thy stat - utes, teach me,

Teach me, O Lord, the way of Thy stat - utes,

*p*

*Ped. p*

teach me the... way of Thy stat - utes; and I..... shall keep it, and

..... me the way of Thy stat - utes; and I..... shall keep it, and

teach me the way of Thy stat - utes; and I..... shall keep it, and

the way of Thy stat - utes; and

I..... shall keep... it un - - to the end,

I..... shall keep..... it un - - to the end, and I shall

I shall keep... it un - - to the end, and I shall

I..... shall keep... it un - - to the end, and I shall

*senza Ped.*



## Teach me, O Lord.

and I shall keep it, and I..... shall keep it un-  
 keep it, and I shall keep it, and I..... shall keep it un-  
 keep it, and I..... shall keep it, and I shall keep it un-  
 keep.... it, and I..... shall keep it un-  
 Ped.

to..... the end.  
 to the..... end, and I..... shall keep it un - to..... the end.  
 to the end, and I shall keep it un - to the end.  
 to the end, and I..... shall keep it un - to the end.  
 p  
 senza Ped.

Teach me, O Lord, teach me, O Lord, the way of Thy  
 Teach me, O Lord, O Lord, the way of Thy  
 Teach me, O Lord, O Lord, the way of Thy  
 Teach me, O Lord, O Lord, the way of Thy  
 mf  
 Ped.



stat - utes, shall keep it, shall keep it, and  
 stat - utes, shall keep it, shall keep it,  
 stat - utes, and I shall keep it, and I shall keep it,  
 stat - utes, shall keep it, shall keep it,

I shall keep it un - to... the... end... shall keep it un-  
 shall keep it un - to the end... shall keep it un-  
 shall keep it un - to the end... shall keep it un-  
 and I shall keep it un-

to..... the end, un - to..... the end.  
 to the end, un - to the end.  
 to the end, un - to the end.  
 to the end, un - to..... the end.

## If ye love Me.

ST. JOHN XIV. 15, 16.  
*Andante moderato.*

CHARLES SWINNERTON HEAP, Mus. D. (1847 —).

*mf*  
If ye love Me,..... keep My com - mand - ments, if ye... love Me,...

*mf*  
If ye love Me, keep My com - mand - ments, if.... ye love Me,

*mf*  
If ye love Me keep My..... com - mand - ments, if.... ye love Me,....

*p*  
..... keep My com-mandments, and I will pray the Fa - - ther, and He shall

*p*  
keep My com-mandments, and I will pray the Fa - - ther, and He shall

*p*  
keep My com - mandments, and I will pray the Fa - - ther, and He shall

*p*  
keep My com-mandments, and I will pray the Fa - - ther, and He shall

*f*  
give you an - oth - er Com - fort - er, and He shall give you an - oth - er

*f*  
give you an - oth - er Com - fort - er, and He shall give you an - oth - er

*f*  
give you an - oth - er Com - fort - er, and He shall give you an - oth - er

*f*  
give you an - oth - er Com - fort - er, and He shall give you an - oth - er

**If ye love Me.**

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*poco più animato.*

Com - forter, that He may a - bide with you for - ev - er, with you for -

Com - forter, that He may a - bide with you for - ev - er,

Com - forter, that He may a - bide with you for -

Com - forter, that He may a - bide.....

*poco più animato.*

ev - - - er, that He may a - bide with you, with

that He may a - bide with you, with you for - ev - er, with

ev - - - er, that He may a - bide with you for - ev - er, with

..... with you, that He.. may a - bide with you for - ev - -

you for - ev - - er, that He may a - bide with

you for - ev - - er, that He..... may a - bide with

you for - ev - - er, that He may a - bide with you for-

er, for - ev - er, that He may a - bide with you, may a-

**If ye love Me.**

you for - ev - - er; e - ven the Spir - it of truth... the  
you for - ev - - er; e - ven the Spir - it of truth... the  
ev - er, for - ev - - er; e - - ven the Spir - it of truth... the  
bide for - ev - - er; e - ven the Spir - it of truth... the  
Spir - it of truth..... the Spir - it of truth.....  
Spir - it of truth..... the Spir - it of... truth.....  
Spir - it of truth..... the Spir - it of truth.....  
Spir - it of truth..... the.. Spir - it..... of... truth.....  
If ye love Me..... keep My com - mand - ments, if ye...  
If ye love Me, keep My com - mand - ments, if... ye  
If.... ye love Me, keep My... com - mand - ments, if ye  
If ye love Me, keep My com - mand - ments, if ye



love Me,.... keep My command - ments, and I will pray... the Fa - - -

love Me, keep My com - mand - ments, and I will pray the Fa - - -

love Me, keep My com - mand - ments, and I will pray the Fa - ther, and

love Me, keep My com - mand - ments, and I..... will pray,.....

ther, and He shall give you an - oth - er... Com - forter, e - ven the

ther, and He shall give you an - oth - er Com - forter, e - ven the

He,..... and He shall give you an - oth - er... Com - forter, e - ven the

..... and He shall give you an - oth - er... Com - forter, e - ven the

Spir - it of truth,.... the Spir - it... of... truth.....

Spir - it of truth,.... the Spir - it of truth.....

Spir - it of truth, e - - - ven the Spir - it of truth, of.. truth.

Spir - it of truth,.... the Spir - it of truth.....

*p* *tranquillo.* *poco rall.*



# Lord, I call upon Thee.

PSALM CXL. 1, 2.

mez.  $\text{♩} = 84.$ 

THE REV. SIR FREDERICK ARTHUR GORE OUSELEY, Bart., Mus. D. (1825 —).

Lord, I call up - on Thee, haste Thee un - to me, . . . . .

Lord, I call up - on Thee, haste Thee un - to . . me, . . . . .

Lord, I call up - on . . . Thee, haste Thee un - to me,

Lord, I call up - on Thee, haste Thee un - to me, . . . . .

Lord, I call up - on . . . Thee, haste Thee un - to me: and con -

Lord, I call up - on Thee, haste Thee un - to me: and con -

Lord, I call up - on . . . Thee, haste Thee un - to me: and con -

Lord, I call up - on Thee, haste Thee un - to me: and con -

si - - der my voice when I cry un - to Thee, and con -

si - - - der my voice when I cry un - to Thee, and con -

si - - - der my voice when I cry un - to Thee, and con -

si - - - der my voice when I cry un - to Thee, and con -

sid - - er my voice.... when I... cry.... un - to Thee.

sid - - er my voice when I cry.... un - to Thee. Let my

sid - - er my voice.. when I cry.... un - to Thee.

sid - - er my voice.. when I cry un - to Thee.

*pp*

Let..... my prayer be.. set.. forth in Thy sight as the in - -

prayer be set forth, be set forth in Thy sight as the in - -

Let my prayer be set forth in Thy sight as the in - -

Let my prayer be set forth in Thy sight as the in - -

*pp*

cense, be set forth as the in - cense, and let the lift - ing

cense, be set forth as the in - cense, and let the lift - ing

cense, be set forth as the in - cense, and let the lift - ing

cense, be set forth as the in - cense, and let the lift - ing

*cres.*

*cres.*

*cres.*

**Lord, I call upon Thee.**

up of my hands be an eve - ning sac - ri - fice. Lord, I

up of my hands be an eve - ning sac - ri - fice. Lord, I

up of my hands be an eve - ning sac - ri - fice. Lord, I... call up - on

up of my hands be an eve - ning sac - ri - fice. Lord, I...

call, Lord, I... call, I... call up - on Thee, haste Thee un - to

call, Lord, I... call up - on thee, I call up - on Thee, haste Thee un - to..

Thee, Lord, I call, I... call up - on... Thee, haste Thee un - to

call, Lord, I call, I call up - on Thee, haste Thee un - to

me,..... Lord, I.. call up - on..... Thee, haste Thee un - to me,.....

me,..... Lord, I call up - on.... Thee, haste Thee un - to me,.. un - to me.

me, Lord, I call up - on..... Thee, haste Thee un - to me, un - to me.

me,..... Lord, I call up - on Thee, haste Thee un - to me, un - to me.

# Thine, O Lord, is the Greatness.

277

1 CHRON. XXIX. 11.

JAMES KENT (1700-1776).

*p*

Thine, O Lord, O Lord, is the great-ness,

Thine, O Lord, O Lord, is the great-ness, Thine, O Lord, O

Thine, O Lord, O Lord, is the great-ness, Thine, O... Lord, O

Thine, O Lord, O Lord, is the great-ness, Thine, O... Lord, O

*p*

*pp*

Thine, O Lord, O Lord, is the great-ness, and the

Lord, is the great-ness, Thine, O Lord, O Lord, is the great-ness, and the

*pp*

Lord, is the great-ness, Thine, O Lord, O Lord, is the great-ness, and the

Lord, is the great-ness, Thine, O Lord, O Lord, is the great-ness, and the

*pp*

*cres.* *f*

pow'r, and the glo-ry, and the vic-to-ry, and the maj-es-ty,

pow'r, and the glo-ry, and the vic-to-ry, and the maj-es-ty,

*cres.* *f*

pow'r, and the glo-ry, and the vic-to-ry, and the maj-es-ty,

pow'r, and the glo-ry, and the vic-to-ry, and the maj-es-ty,

*cres.* *f*



## Thine, O Lord, is the Greatness.

*ff* the vic - to - ry, and maj - es - ty. *p* Thine, O

the vic - to - ry, and maj - es - ty. Thine, O Lord, Thine, O

*ff* the vic - to - ry, and maj - es - ty. *p* Thine, O Lord, Thine, O

the vic - to - ry, and maj - es - ty. Thine, O Lord, Thine, O

Lord, is the great - ness, and the pow'r,

Lord, is the great - ness, and the pow'r, and the pow'r, and the

Lord, is the great - ness, and the pow'r, and the pow'r, and the

Lord, is the great - ness, and the pow'r,..... and the pow'r,

*cres.* and the vic - to - ry, and the maj - es - ty, the maj - es - ty, For all that

glo - ry, and the vic - to - ry, and the maj - es - ty, the maj - es - ty, For all that

glo - ry, *f* and the maj - es - ty, the maj - es - ty,

*cres.* and the vic - to - ry, and the maj - es - ty, the maj - es - ty,

*cres.* *f*



is in the heav'n,..... in the heav'n and the earth are thine. *pp* Thine is the

For all that is in the heav'n and the earth are Thine. Thine is the

Thine is the king-dom, *f* O.... Lord, and Thou art ex - alt - ed as

king - dom, Thine is the king - dom, O Lord, and Thou art ex - alt - ed

head o - ver all, as head o - ver all, as head, as head o - ver all.

head o - ver all, as head o - ver all, as head, as head o - ver all.

## Hear us, O Saviour.

MORITZ HAUPTMANN, Ph. Doc. (1792-1868).

*p Andante. ♩ = 72.*

Hear us, O Sav - iour, hear us, hear us, Je - sus, Thou Lord of

Hear us, O Sav - iour, hear us, hear us, Je - sus, Thou Lord of

*p* Hear us, O Sav - iour, hear us, hear us, Je - sus, Thou Lord of

Hear us, O Sav - iour, hear us, hear us, Je - sus, Thou Lord of

*p*

*mf* mer - cy and pit - y, Hear us, O Sav - iour, hear.....

*mf* mer - cy and pit - y, Hear us, O Sav - iour, hear.....

*mf* mer - cy and pit - y, Hear us, hear us, O Sav - iour, hear us,

mer - cy and pit - y, Hear us, hear us, O Sav - iour, hear

*mf*

*p* us, Thou..... art our Guard - - - - - ian and our.. Suc - - -

us, Thou..... art our Guard - - - - - ian and our Suc - cor, our

*p* Thou art our Guard - - - - - ian and our Suc - cor, our

us, Thou art our Guard - - - - - ian and our Suc - cor, and our..

*p*

*cres.*

*cres.*

*cres.*

*dim.* *mf* *cres.* *f*

- cor, hear us. To Thee we be - take..... us, to

*mf* *f*

Suc - cor, hear us. To Thee we..... be - take..... us, to Thee we

*dim.* *mf* *cres.* *f*

Suc - cor, hear us. To Thee we be - take..... us, to Thee we

Suc - cor, hear us. To Thee we

*dim.* *p* *f*

Thee, per - ish - ing chil - dren of A - dam, We turn us, we

*mf* *cres.* *f*

turn us, per - ish - ing chil - dren of A - dam, We turn us to Thee, we

*dim.* *p* *f*

turn us, per - ish - ing chil - dren of A - dam, We turn us, we

turn us, per - ish - ing chil - dren of A - dam, We

*dim.* *p* *mf* *f*

*p*

turn us to Thee, La - ment - - - ing and weep - ing, to

*p*

turn us to Thee, La - ment - ing and weep - ing,

*p*

turn us to Thee, La - ment - ing and weep - - - ing, to

turn us to Thee, La - ment - ing and weep - ing. to

*p*

## Hear us, O Saviour.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has four staves (two vocal, two piano). The second system has four staves. The third system has four staves. The lyrics are written below the vocal staves. The score includes dynamic markings such as *cres.*, *f*, *pp*, and *dol.*. The key signature is one flat (B-flat), and the time signature is common time (C).

*cres.*  
Thee, to Thee, to Thee, we turn us, we turn.....  
To Thee,.. to Thee,... we turn..... us,..... we turn.....  
*cres.*  
Thee, to Thee we be-take us, to Thee, to Thee we turn us,  
*f*  
To Thee we turn us, to Thee we

.... us in Life's sad..... and tear - - ful jour - ney,  
..... us, in Life's sad and tear - ful jour - - ney, to Thee we turn.....  
in Life's sad..... and tear-ful jour - ney, we turn....  
turn us, in Life's sad and tear - ful jour -

*pp*  
we be-take us to Thee, in Life's sad and tear-ful jour - ney. Be Thou,  
us, we be-take us to Thee, in Life's sad and tear-ful jour - ney. Be Thou,  
*pp*  
us, we be-take us to Thee, in Life's sad and tear-ful jour - ney. Be Thou,  
- ney, in Life's sad and tear-ful jour - ney. Be Thou,  
*pp*  
*dol.*



be Thou therefore our De - liv' - rer, be Thou therefore our De - liv' - rer,  
 be Thou therefore our De - liv' - rer, be Thou therefore our De - liv' - rer, *mf*  
 be Thou therefore our De - liv' - rer, be Thou therefore our De - liv' - rer, Look on  
 be Thou therefore our De - liv' - rer, be Thou therefore our De - liv' - rer, *mf*

*mf* Look on.. us, *cres.* in Thy mer-ci - ful kind - ness, Lord, Hear.... our en -  
*mf* Look... on us in Thy kind - ness, Lord, O hear our en -  
*cres.* us, on us in.. Thy mer-ci - ful.. kind - ness, Lord, Hear our en - treat - - -  
*mf* Look on us, look on us in Thy kind - ness, Lord, O hear our en -  
*mf* treat - - ies, And shew us ben - e - dic - tion in this our mis - er - y, *mf*  
*dim.* treat - - ies, *p* And shew us ben - e - dic - tion in this our  
*dim.* ies, And shew us ben - e - dic - tion in this our mis - er - y, *mf*  
 treat - - ies, And shew us ben - e - dic - tion in this our  
*dim.* *p* *mf*



## Hear us, O Saviour.

*cres.* *f*  
 O hear us, hear us, O gra - - cious, O lov - ing and  
*cres.*  
 mis - er - y, O hear us, hear us, O gra - - cious, O lov - ing and  
*cres.* *f*  
 O hear..... us, hear us, O gra - - cious, O lov - ing and  
*cres.*  
 mis - er - y, O hear us, hear us, O gra - - cious, O lov - ing and  
*cres.* *f*  
 pit - ying Lord, our Re - deem - er, O gra - - cious, O lov - ing and pit -  
*mf*  
 pit - ying Lord, our Re - deem - er, O gra - cious, O lov - ing and *mf*  
*dim.* *mf* *p* *mf*  
 pit - ying Lord, our Re - deem - er, O gra - cious, O lov - ing and  
*dim.* *mf* *p* *mf*  
 pit - ying Lord, our Re - deem - er, O gra - cious, O lov - ing and  
*dim.* *mf* *p* *mf*  
 .... ying Re - deem - er, pit - ying Lord, our Re - deem - er.  
*p*  
 pit - ying Re - deem - er, pit - ying Lord, our Re - deem - er.  
*p*  
 pit - ying Re - deem - er, pit - ying Lord, our Re - deem - er.  
*p*  
 pit - ying Re - deem - er, pit - ying Lord, our Re - deem - er.

# Incline Thine Ear to me.

285

PSALM LXXVIII.  
Andante.

FRIEDRICH HEINRICH HIMMEL (1765-1814).

The piano introduction is in 4/4 time, marked Andante. It begins with a piano (p) dynamic and features a melody in the right hand with a mezzo-forte (mf) section. The left hand provides a steady accompaniment. The introduction concludes with a 'Sves' (Sustained) marking.

SOLO.

The vocal solo is in 4/4 time, marked Andante. The melody is in the right hand, with a piano (p) dynamic. The left hand provides a steady accompaniment. The lyrics are: "In - cline Thine Ear, in - cline Thine Ear to me, in - cline.... Thine Ear,.... in -".

The piano accompaniment is in 4/4 time, marked Andante. It features a melody in the right hand with a mezzo-forte (mf) section and a piano (p) section. The left hand provides a steady accompaniment. The lyrics are: "cline Thine Ear to.. me,.. O Lord, make haste to de - liv - er me. In -".

The piano accompaniment is in 4/4 time, marked Andante. It features a melody in the right hand with a mezzo-forte (mf) section and a piano (p) section. The left hand provides a steady accompaniment. The lyrics are: "cline Thine Ear,... in - cline Thine Ear to me,.. O Lord, make haste, make haste to de -".

The piano accompaniment is in 4/4 time, marked Andante. It features a melody in the right hand with a mezzo-forte (mf) section and a piano (p) section. The left hand provides a steady accompaniment. The lyrics are: "liv - er... me. O save me for Thy mer - cies' sake, O save..... me".

## Incline Thine Ear to me.

save me for Thy mer - cies' sake.

*mf*

## CHORUS.

*p*

In - cline Thine Ear, in - cline Thine Ear to me,.. in - cline..... Thine Ear,..... in -

*p*

In - cline Thine Ear, in - cline Thine Ear to me,.. in - cline Thine Ear, in - cline Thine

*p*

In - cline Thine Ear, in - cline Thine Ear to me, in - cline Thine Ear,..... in - cline

*p*

In - cline Thine Ear, in - cline Thine Ear to me, in - cline Thine Ear

cline Thine Ear to.. me,.. O Lord, make haste to de - liv - er me. In -

Ear to me, O Lord, make haste to de - liv - er me. In -

Thine Ear to me, O Lord, make haste to de - liv - er... me.

to me, O Lord, make haste to de - liv - er me. In -

The musical score is arranged in three systems, each with four staves. The first three staves of each system are for vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth staff is for piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C).

**System 1:**

- Vocal 1: cline Thine Ear,..... in-cline Thine Ear to me,.. O Lord, make haste, make
- Vocal 2: cline Thine Ear,in-cline Thine Ear to... me, O Lord, make haste, make
- Vocal 3: In-cline Thine Ear, in-cline Thine Ear to... me, O Lord,make haste,make haste to de-
- Piano: cline Thine Ear..... to me,

**System 2:**

- Vocal 1: haste to de - liv - er me, O save me for Thy mer - cies' sake, O save..... me,
- Vocal 2: haste to de - liv - er me, O save me for Thy mer - cies' sake, O save..... me,
- Vocal 3: liv - er me, O save me for Thy mer - cies' sake, save, O
- Piano: O..... Lord,..... for Thy mer - cies' sake, O

**System 3:**

- Vocal 1: save me for Thy mer - cies' sake.
- Vocal 2: save me for Thy mer - cies' sake.
- Vocal 3: save me for Thy mer - cies' sake.
- Piano: save me for Thy mer - cies' sake.

The piano accompaniment features a steady bass line and chords in the right hand, with a dynamic marking of *mf* (mezzo-forte) appearing in the final system.

## Sweet is Thy Mercy.

THE REV. JOHN SAMUEL BEWLEY MONSELL, L.L.D. (1811-1875), 1862.

JOSEPH BARNBY (1838 —).

SOLO—SOPRANO. *Larghetto*.  $\text{♩} = 60$ .

*p*

Sweet is Thy mer - cy, Lord! Be - fore Thy mer - cy.

*Molto legato.*

*cres.* *f* *dim. e rit.* *a tempo.* *p*

seat, My soul a - dor - ing pleads Thy Word, And owns Thy mer - cy

*piu mosso.* *p*

sweet. Wher - e'er Thy Name is blest, ... Wher - e'er Thy peo - ple

*f* *dim. e rit.* *a tempo.* *p*

meet, ... There I de - light in Thee to rest, And find Thy mer - cy



*pp* *rit.*

sweet, and find Thy mer - cy sweet, Thy mer - cy sweet.

VERSE—SOPRANO. *p a tempo.*

Light Thou our wea - ry

VERSE—ALTO. *p*

Light Thou our wea - ry

VERSE—TENOR. *p*

Light Thou our wea - ry

VERSE—BASS. *p*

Light Thou our wea - ry

*rit.* *a tempo.*

Lead Thou my wand'ring feet; Sweet, sweet is Thy

way, our wand - 'ring feet; That while we stay on earth we may Still

way, Lead Thou our wand - 'ring feet; That while we stay on earth we may Still

way; Lead Thou our wand'ring feet; That while we stay on earth we may Still

way, our wand - 'ring feet; That while on earth we may

*mp*

## Sweet is Thy Mercy.

*Accel.* *Allegro moderato.*

mer - cy, Lord!

*Accel.* *Allegro moderato.* *f* CHORUS.

find Thy mer-cy sweet. Thus shall the heav'nly host..... Hear all our songs re-

*Accel.* *Allegro moderato.* *f* CHORUS.

find Thy mer-cy sweet. Thus shall the heav'nly host Hear all our songs re-

*Accel.* *Allegro moderato.* *f* CHORUS.

find Thy mer-cy sweet. Thus shall the heav'n - ly host Hear all our songs re-

*Accel.* *Allegro moderato.* *f* CHORUS.

find Thy mer-cy sweet. Thus shall the heav'n - ly host Hear all our songs re-

*Accel.* *Allegro moderato.* *f*

*Ped.*

My joy..... *pp*

*ff* peat, To Fa - ther, Son, and Ho - ly Ghost, To Fa - ther, Son, and Ho - ly Ghost; Thy *pp*

*ff* peat, To Fa - ther, Son, and Ho - ly Ghost, To Fa - ther, Son, and Ho - ly Ghost; Thy *pp*

*ff* peat, To Fa - ther, Son, and Ho - ly Ghost, To Fa - ther, Son, and Ho - ly Ghost; Thy *pp*

*ff* peat, To Fa - ther, Son, and Ho - ly Ghost, To Fa - ther, Son, and Ho - ly Ghost; Thy

**Sweet is Thy Mercy.**

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..... Thy mer - cy sweet, my joy,..... Thy mer - cy sweet, my joy, Thy mer - cy

mer - cy sweet, our joy,..... our joy,... Thy mer - cy

mer - cy sweet, our joy, our joy, Thy mer - cy, mer - cy

mer - cy sweet, our joy, our joy, Thy..... mer - cy

mer - cy sweet, our joy, our joy, Thy mer - cy

Musical score for the hymn "Amen". The score is arranged for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked "Moderato".

The vocal parts enter with the word "sweet." followed by "A - - men,.....". The piano accompaniment begins with a series of chords in the right hand and single notes in the left hand. The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo), as well as crescendos (*cres.*) and decrescendos (*decres.*). The piano part features a melodic line in the right hand and a bass line in the left hand, with various chordal textures.

## The Lord is my Shepherd.

PSALM XXXIII. 1-4, 6.

GEORGE ALEXANDER MACFARREN, Mus. D. (1813 —).

*Allegretto. p*

The Lord is my Shep-herd, I shall not want, The Lord is my  
 The Lord is my Shep-herd, I shall not want,... The Lord is my  
 The Lord is my Shep-herd, I shall not want, The Lord is my  
 The Lord is my Shep-herd, I shall not want, The Lord is my

*p*

Shep-herd, I shall not want. He mak-eth me to lie down..... in green.....  
 Shep-herd, I shall.... not want. He maketh me to lie down..... in green  
 Shep-herd, I shall not want. He maketh me to lie down in green.....  
 Shep-herd, I shall not want. He mak-eth me to lie down in green

*cres.*

pas-tures, He lead-eth me, He lead-eth me be-side the still.. wa-ters, He re-  
 pas-tures, He lead-eth me be-side the still.. wa-ters, He re-  
 pas-tures, He lead-eth me be-side the still.. wa-ters, He re-  
 pas-tures, He lead-eth me be-side the still.. wa-ters,

*p*

stor - eth, re - stor - eth my soul, He leadeth me in the paths,... the paths,... of  
 stor - eth, re - stor - eth my soul, He leadeth me in the paths, the paths of  
 stor - eth, re - stor - eth my soul, He leadeth me in the paths, the paths of  
 re - stor - eth my soul, the paths of  
 right - eous - ness, for His Name's..... sake,..... His Name's.. sake. Yea, though I  
 right - eous - ness, His Name's sake. Yea, though I  
 right - eous - ness, for His Name's..... sake,..... Name's sake. Yea, though I  
 right - eous - ness, for His Name's sake,..... His Name's sake. Yea, though I  
 walk thro' the val - ley of the shad - ow of death, Yea, though I  
 walk thro' the val - ley of the shad - ow of death, Yea, though I  
 walk thro' the val - ley, Yea, though I  
 walk thro' the val - ley of the shad - - - ow of death, Yea, though I



## The Lord is my Shepherd.

walk thro' the val - ley of the shad - ow of death, I will fear no e - vil,  
 walk thro' the val - ley of the shad - ow of death, I will fear no e - vil,  
 walk thro' the val - ley, I will fear no e - vil,  
 walk thro' the val - ley of the shad - ow of death, I will fear no e - vil, for  
 for Thou art with me, Thy rod and Thy staff, Thy rod and Thy staff, Thy  
 for Thou art with me, Thy rod and Thy staff, Thy rod... and Thy staff, Thy  
 for Thou art with me, Thy rod and Thy staff, Thy rod and Thy staff, Thy  
 Thou..... art with me, Thy rod and Thy staff, Thy rod and Thy staff, Thy  
 rod and Thy staff they com - fort me. Sure - ly  
 rod... and Thy staff,.... they com - fort me. Sure - ly  
 rod and Thy staff, they com - fort me, they com - fort me. Sure - ly  
 rod, and Thy staff, they com - fort me. Sure - ly

Musical score for "The Lord is my Shepherd." The score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The vocal parts (Soprano, Alto, Tenor, and Bass) are written on staves with lyrics. The piano accompaniment is written on grand staves (treble and bass clef). The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The lyrics are: "walk thro' the val - ley of the shad - ow of death, I will fear no e - vil, for Thou art with me, Thy rod and Thy staff, Thy rod and Thy staff, Thy rod... and Thy staff, Thy rod and Thy staff, Thy Thou..... art with me, Thy rod and Thy staff, Thy rod and Thy staff, Thy rod and Thy staff they com - fort me. Sure - ly rod... and Thy staff,.... they com - fort me. Sure - ly rod and Thy staff, they com - fort me, they com - fort me. Sure - ly rod, and Thy staff, they com - fort me. Sure - ly".

**The Lord is my Shepherd.**

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sure - ly good - ness and mer - cy shall fol - low me all the days of my  
sure - ly good - ness and mer - cy shall fol - - low me.. all the days of my  
sure - ly good - ness and mer - cy shall fol - - low me all the days of my  
sure - ly good - ness and mer - cy shall fol - - low me all the days of my

life, and I will dwell in the house of the Lord... for ev - er, I will dwell in the  
life, and I will dwell in the house of the Lord for ev - er, I will dwell in the  
life, and I will dwell in the house of the Lord for ev - er, I will dwell in the  
life, and I will dwell in the house of the Lord... for ev - er, I will dwell in the

house of the Lord for ev - er, for ev - er, for ev - - - er.  
house of the Lord for ev - er, for ev - er, for ev - - - er.  
house of the Lord for ev - er, for ev - er, for ev - - - er.  
house of the Lord for ev - er, for ev - - - er.

## In Thee, O Lord, have I put my Trust.

PSALM XXXI. 1-4.  
Moderato.  $\text{♩} = 66$ .

BERTHOLD TOURS (1838 —).

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Moderato' with a quarter note equal to 66 beats per minute. The score is divided into two main sections. The first section, measures 1-16, contains the lyrics 'In Thee, O Lord, have I put my trust, let me nev - er be'. The second section, measures 17-32, contains the lyrics 'put to con - fu - sion. De - liv - er me...'. The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). Pedal markings ('Ped.') are present at measures 16, 24, and 32. The score concludes with a final chord in the piano part.

In Thee, O Lord, have I put my trust, let me nev - er be

In Thee, O Lord, have I put my trust, let me nev - er be

In Thee, O Lord, have I put my trust, let me nev - er be

In Thee, O Lord, have I put my trust, let me nev - er be

put to con - fu - sion. De - liv - er me...

put to con - fu - sion. De - liv - er me...

put to con - fu - sion. De - liv - er me...

put to con - fu - sion. De - liv - er me...

in Thy right - eous - ness. Bow down Thine Ear to

in... Thy right - eous - ness. Bow down Thine Ear to me, bow down Thine

in Thy right - eous - ness, Bow down Thine Ear to me, bow down Thine

me in Thy right - eous - ness. Bow down Thine

me, bow down Thine Ear to me, bow down Thine Ear, Thine

Ear to me,... to me, bow down Thine

Ear to me,..... Thine Ear.....

Ear to me, bow down Thine Ear to me, bow down Thine

*cres.*

Ear to me, bow down Thine Ear to me, bow down Thine Ear to

Ear to me, bow down Thine Ear to me, bow down Thine Ear to

..... to me, bow down Thine Ear to me, bow down Thine

Ear to me, bow down Thine

*Ped.*

me, to.... me, make haste, make haste to de - liv - er

me,... to.... me, make haste, make haste to de - liv - er

Ear to.... me, make haste, make haste to de - liv - er

Ear..... to me, make haste, make haste to de - liv - er

*pp* *dim.*

*pp* *dim.*



## In Thee, O Lord, have I put my Trust.

me. that Thou

me. that

me. And be Thou my strong rock, and house of de - fence, that

me. And be Thou my strong rock, and house of de - fence, that

Ped.

may - est save me, that

Thou may'st save... me,

Thou may'st save me, and be Thou my strong rock and house of de - fence,

Thou may'st save me, and be Thou my strong rock and house of de - fence,

Ped.

Thou may - est save me, that Thou, that Thou,

that Thou may'st save... me, that Thou, that Thou,

that Thou may'st save me, that Thou..... may'st save me, that

that Thou may'st save me, that Thou, that Thou,



*f marcato.*

that Thou..... may'st save... me. For Thou art my strong rock, my

that.... Thou may - est save me. For Thou art my strong rock, my

*f marcato.*

Thou..... may - est save me. For Thou art my strong rock, my

that Thou..... may'st save me. For Thou art my strong rock, my

*f marcato.*

*Ped.*

strong rock, and my cas - tle, for Thou art my strong rock, my

strong rock, and my cas - tle, for Thou... art my strong

strong rock, and my cas - tle, for Thou art my strong rock, my

strong rock, and my cas - tle, for Thou... art my strong

*p*

rock, and my cas - tle. Be Thou al - so my Guide,..... my

rock, and my cas - tle. Be Thou al - so my

*p*

rock, and my cas - tle. Be Thou al - so my Guide,..... my

rock, and my cas - tle. Be Thou...

*p*

## In Thee, O Lord, have I put my Trust.

Guide, be Thou al - so my Guide, be Thou al - so my

Guide, be Thou al - so my Guide,

Guide, be... Thou al - so my Guide,

be Thou al - so my Guide,

*Ped.*

Guide, be Thou al - so my

be Thou al - so my

be Thou al - so my Guide, be Thou al - so my

be Thou al - so my

*rallentando.* *pp*

Guide,.. And lead me, lead me for Thy Name's sake. A - - men.

*pp* *Adagio.*

Guide,.. And lead me for Thy.. Name's sake. A - - men.

*pp*

Guide,.. And lead me, lead me for Thy Name's sake. A - - men.

*pp*

Guide,.. And lead me for Thy Name's sake. A - - men

*rallentando.* *Adagio.* *pp*

# Not unto us, O Lord.

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PSALM CXV. 1.  
*p Andante.*

THOMAS ATTWOOD WALMSLEY, Mus. D. (1814-1856).  
*cres. f*

Not un - to us, O Lord, not un - to us, but un - to Thy Name give the praise,

Not un - to us, Lord, ... un - to us, but un - to Thy Name give the praise,

Not un - to us, O Lord, not un - to us, but un - to ... Thy Name give the praise,

Not un - to us, Lord, not un - to us, but un - to Thy Name give the praise,

for... Thy lov - ing, lov - ing mer - cy, ... for Thy.. lov - ing mer - cy,

for... Thy lov - ing, lov - ing mer - cy, for Thy lov - ing, lov - ing

for... Thy lov - ing mer - cy, for Thy lov - ing, lov - ing

for Thy lov - ing, lov - ing mer - cy, for Thy lov - ing, lov - ing

and for Thy truth's sake, Thy truth's sake, for Thy lov - ing mer - cy, Thy

mer - cy, ..... and for Thy ..... truth's sake, for Thy .... lov - ing mer -

mer - cy, Thy truth's sake, Thy lov - ing mer - cy, Thy

mer - cy, and for Thy truth's, Thy truth's sake. Thy..

Musical score for a piece titled "Allegro". The score is written for voice and piano. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The tempo is marked "Allegro".

The lyrics are in Latin and English. The first system of lyrics is:
   
 lov - ing mer - cy, and... for Thy truth's, Thy truth's sake. Al - le -
   
 cy, and for Thy truth's, Thy truth's sake. Al - le -
   
 lov - ing mer - cy, and for Thy truth's, Thy truth's... sake. Al - le -
   
 ....lov - ing mer - cy, and for Thy truth's, Thy truth's sake. Al - le -

The second system of lyrics is:
   
 lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le -
   
 lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le -
   
 lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le -
   
 lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le -

The third system of lyrics is:
   
 lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
   
 lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
   
 lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
   
 lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

The score includes dynamic markings such as *sf* (sforzando), *p* (piano), and *f* (forte). The tempo marking "Allegro" appears twice. The score is divided into systems, with the first system containing the main vocal melody and the piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system continues the vocal melody and piano accompaniment.







## O love the Lord.

PSALM XXXI. 26, 27.

SIR ARTHUR SEYMOUR SULLIVAN, Mus. D. (1842 —).

*p* Smoothly, and not too slow. ♩ = 80.\*

O love the Lord, all ye... His saints, for the Lord pre - serv - eth

O love the Lord, all ye His saints, for the Lord pre - serv - eth

O love the Lord, all ye... His saints, for the Lord pre - serv - eth

O love the Lord, all ye His saints, for the Lord pre - serv - eth

them that are faith-ful, and plen - teous - ly... re - ward - - - eth the

them that are faith-ful, and plen-teous-ly re - ward - - - eth the...

them that are faith-ful, and plen - teous-ly... re - - ward - - - eth... the

them that are faith-ful, and plen - teous-ly... re - - ward-eth the proud.....

proud do - er, and plen - teous - ly... re - ward-eth the proud.....

proud..... do - er, and plen - teous - ly re - ward - - - eth... the

proud do - er, and plen - teous - ly... re - ward - - - eth, and

do - - - er, re - ward - - - - - eth, and

\* Original key, E.

*dim.*  
do - - - er, re - ward - eth the proud do - er.  
proud..... do - er, re - ward - eth the proud do - er.  
*dim.*  
plen - teous - ly..... re - ward - eth the proud do - er.  
plen - teous - ly..... re - ward - eth the proud do - er. Be strong, and  
*dim.*  
*f*  
Be strong, and He shall es - tab - lish your heart, all ye that  
Be strong, and He shall es - tab - lish your heart, all ye that  
*f*  
Be strong, and He shall es - tab - lish your heart, all ye that  
He shall es - tab - - - lish, es - tab - lish your heart, all ye that  
*f*  
*sempre f*  
put your trust in the Lord, And... He shall es - tab - lish your  
put your trust in the Lord, And.. He shall es - tab - lish, es - tab - lish your  
put your trust.. in the Lord, And... He shall es -  
put your trust in the Lord, And...  
*sempre f*

## I love the Lord.

*ff*  
heart, Be strong, and He shall es - tab - lish your heart, Be strong,  
heart, Be strong, and He shall es - tab - lish your heart, Be strong,  
tab - lish your heart, and He shall es - tab - lish your heart, Be strong,  
He shall es - tab - lish your heart, es - tab - lish your heart, Be strong,..... Be

*ff*  
Be strong, O love the Lord, all  
Be strong, O love the Lord, all  
Be strong, O love the Lord, all  
strong,..... Be strong, and He shall es - tab - lish your heart.....  
dim. *p*  
dim.

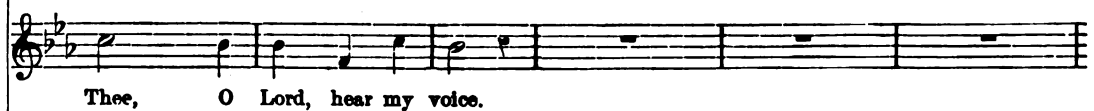
*cres - cen - do.*  
ye... His saints, for the Lord pre - serv - eth them that are faith - ful, and  
ye His saints, for the Lord, the Lord pre - serv - eth them that are  
*cres - cen - do.*  
ye... His saints, for the Lord, the Lord pre - serv - eth.....  
..... The Lord pre - serv - eth  
*cres - cen - do.*

*f*  
 plen - teous-ly,... and plen - teous-ly... re - ward - eth the  
 faith-ful, and plen - teous-ly re - ward - - - eth the  
 them that are faith-ful, and plen-teous-ly re - ward - - eth the  
*f*  
 them that are faith-ful, and plen - teous - ly re - ward-eth the  
*f*  
 proud..... do - - er. *p dol.* O..... love.. the Lord,.. all  
 proud..... do - - er. *p dol.* O..... love... O love... the Lord,.. all  
 proud do - - er. *p dol.* O..... love... O love... the Lord,.. all  
 proud..... do - er..... all  
*p*  
*f* ye His saints,..... O.... love the Lord. *p* A - - - men.  
 ye His saints, O love the Lord. *p* A - - - men.  
*f* ye... His saints, O love the Lord. *p* A - - - men.  
 ye... His saints, O love the Lord. *p* A - - - men.  
*f*

## Out of the Deep have I called unto Thee.

PSALM CXXX.  
*Larghetto.*

JOHANNES CHRYSOSTOMUS WOLFGANG THEOPHILUS (GOTTLIEB OF AMADEUS) MOZART (1756-1791).





DUET.

well the voice, the voice... of my... com - plaint. O let Thine  
O let Thine

Ears con - - sid - - er... well the voice, the voice of my... com -  
Ears con - - sid - er well the voice of my... com -

CHORUS.

plaint ; O let Thine Ears con - - sid - - er... well the voice, the  
plaint ; O let Thine Ears con - - sid - - er well the voice, the  
let Thine Ears con - - sid - - er well the voice, the  
con - sid - er well the voice, the

## Out of the Deep have I called unto Thee.

voice of my... com - plaint.

voice of my... com - plaint.

voice of my... com - plaint.

voice of my... com - plaint.

*pp* If Thou, O Lord, wilt be... ex - treme to mark what is

If Thou, O Lord, wilt be... ex - treme to mark, to mark what is

*pp* If Thou, O Lord, wilt be ex - treme to mark, to mark what is

If Thou, O Lord, wilt be... ex - treme to mark to mark what is

*pp*

SOLO.

done a - miss, O Lord, O Lord, who may.. a - bid it? O Lord, who

done a - miss,

done a - miss,

done a - miss,

**DUET.**

may, who may... abide it? For there is mer - cy, is mer - cy with Thee, there -  
For there is mer - cy, mer - cy with Thee,

**CHORUS.**

fore.. shalt Thou, shalt Thou... be fear - ed, For there is mer - cy, is  
there - fore shalt Thou... be fear - ed, For there is mer - cy, is  
there is mer - cy, is

mer - - cy with Thee, there - fore shalt Thou, shalt Thou... be fear - ed.  
mer - - cy with Thee, there - fore shalt Thou, shalt Thou... be fear - ed.  
mer - - cy with Thee, there - fore shalt Thou, shalt Thou... be fear - ed.  
there is mer - cy with Thee, there - fore shalt Thou, shalt Thou... be fear - ed.

# Lord, how long wilt Thou forget me?

PARAPHRASE FROM PSALM XIII.  
*Andante. ♩ = 76.*

JAKOB LUDWIG FELIX MENDELSSOHN-BARTHOLDY, Ph. D. (1809-1847)

The piano introduction consists of two staves. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature is B-flat major (two flats) and the time signature is 6/8.

SOLO.

The solo section begins with a vocal line on a single staff. The lyrics are: "Lord, how long wilt Thou for - get me, While in lone - ly grief I mourn?". Below the vocal line is a piano accompaniment consisting of two staves. The piano part starts with a *pp* (pianissimo) dynamic. The melody continues with the vocal line, and the piano accompaniment provides a steady harmonic support.

This section shows the piano accompaniment for the second verse. The lyrics are: "And how long Thy Face be hid - ing? Wilt Thou nev - er - more re - turn?". The piano part continues with the same harmonic style as the first section, with a steady flow of chords and moving lines in both hands.

CHORUS. *Solo coi tutti coll'Alto.*

The chorus section features four vocal staves and a piano accompaniment. The lyrics are: "Lord, how long wilt Thou for - get me, Wilt Thou nev - er - more re - turn? Lord, how long wilt Thou for - get me, Lord, how long wilt Thou for - get me, Lord,..... how long?". The piano accompaniment continues with the same harmonic style, providing a steady support for the vocal parts. The dynamics include *p* (piano) and *pp* (pianissimo).

*cres.*

While in lone-ly grief I mourn? And how long Thy Face be hid-ing?

While in lone-ly grief I mourn? And how long Thy Face..... be hid-ing?

*cres.*

While in lone-ly... grief I mourn? And how long..... Thy Face be hid-ing?

While in lone - ly grief I mourn? And how long Thy Face be hid-ing?

*f* *dim.* *p*

Nev - er - more, nev - er - more, Wilt Thou nev - er - more re - turn?

Nev - er - more, nev - er - more, Wilt Thou nev - er - more re - turn?

*f* *dim.* *p*

Nev - er - more, nev - er - more, Wilt Thou nev - er - more re - turn?

Nev - er - more, nev - er - more, Wilt Thou nev - er - more re - turn?

**SOLO.**

Lord, how long must I.... take coun-sel, Hav-ing sor - row in my heart?.....



# Lord, how long wilt Thou forget me?

*p*

..... Foes re - lent - less rise a - gainst me, And no help - er take my

*f* TUTTL.

*TUTTL. cres.* Lord, how long must I... take counsel,

part? Lord, how long must I... take coun - sel,... take counsel, Lord, how

*TUTTL. cres.* Lord, how long must I... take counsel, Lord, how long must I take coun -

*TUTTL. cres. f* Lord, how long must I... take counsel, take

Lord, how long, how long..... must I..... take counsel, Hav - ing

long must I..... take coun - - - - sel, Hav - ing

sel, Lord, how long must I..... take coun - sel, Hav - ing sor - - row,

coun - - sel, Lord, how long must I..... take coun - sel, Hav - - ing

The musical score is written for voice and piano. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The first system of vocal staves contains the lyrics: "sor - row in my heart? Foes re - lent - less rise a - gainst me, And no". The piano accompaniment consists of chords and moving lines in both hands. The second system continues the vocal melody with the same lyrics. The third system introduces a new vocal line: "help - er take my part? O Lord, O Lord, SOLO." The piano accompaniment continues with chords. The fourth system has the lyrics: "And none take my part? O Lord, O Lord,". The fifth system has the lyrics: "help - er take my part? O Lord, O Lord,". The sixth system shows the vocal staves with rests, while the piano accompaniment continues. The seventh system has the lyrics: "..... how long wilt Thou for - get me While in lone - ly grief I mourn?". The piano accompaniment continues with a more active melody. The score ends with a final piano accompaniment line.

sor - row in my heart? Foes re - lent - less rise a - gainst me, And no

sor - row in my heart? Foes re - lent - less rise a - gainst me, And no

sor - row in my heart? Foes re - lent - less rise a - gainst me,

sor - row in my heart? Foes re - lent - less rise a - gainst me, And no

help - er take my part? O Lord, O Lord, SOLO.

help - er take my part? O Lord, O Lord, Lord.....

And none take my part? O Lord, O Lord,

help - er take my part? O Lord, O Lord,

..... how long wilt Thou for - get me While in lone - ly grief I mourn?

## Lord, how long wilt Thou forget me?

**TUTTI.** *cres.* *f*

And how long Thy Face be hid - ing? Wilt Thou nev - er - more re - turn?

And how long Thy Face be hid - ing? Wilt Thou nev - er - more re - turn?

*cres.* *f*

And how long Thy Face be hid - ing? Wilt Thou nev - er - more re - turn?

And how long Thy Face be hid - ing? Wilt Thou nev - er - more re - turn?

*p*

**SOLO.**

Wilt Thou nev - er - more re - turn? nev - er - more, nev - er - more,

*pp* *pp*

**SOLO.**

nev - er - more?

*pp*

Nev - er - more?

*pp*

Nev - er - more?

*pp*

Nev - er - more?

*pp*

Nev - er - more?

*pp*

# Ponder my Words, O Lord.

317

PSALM v. 1, 2.

LANGDON COLBORNE, Mus. B., Cantab. (1837 —).

SOLO.—SOPRANO.  $\text{♩} = 68$

Pon - - - der my words, O Lord: con - sid - er my med - i - ta - tion. O

heark - en.. Thou to the voice of my call - ing, my King and my God.....

*p* CHORUS.

Pon - der my words, O Lord: con - sid - er my med - i -

*p* Pon - der my words, O Lord:..... con - sid - er my med - i -

*p* Pon - - - - der my words, O Lord: con - sid - er my med - i -

*p* Pon - - - - der my words, O..... Lord: con - sid - er my med - i -

## Ponder my Words, O Lord.

*f*

ta - tion. O heark - en Thou to my call - - - ing, my

ta - tion. O heark - en Thou to the voice of my call - ing, my

ta - tion. O..... heark - en Thou to the voice of my call - ing, my

ta - tion. O..... heark - en Thou to my call - - - ing, my

King and my God;

King and my God; for un - to..

King.. and my God; for un - to.. Thee will I make my pray'r, un - to

King and my God;

*cres. cen. do.*

O heark - en Thou to the voice of my

Thee will I make my pray'r. O heark - en Thou.... to my

*cres.*

Thee will I make my pray'r. O heark - - - en..... Thou to my

O heark - en Thou to the



# Ponder my Words, O Lord.

319

*f* *dim.* *ritard.* *a tempo.*

call - ing, for to Thee will I make my.. pray'r..... Pon - der my words, O

call - ing, for to Thee will I make my pray'r. Pon - der my words, O

*f* *dim.*

call - ing, for to Thee will I make my pray'r..... Pon - - - der my

voice of my call - ing, to Thee will I make my pray'r..... Pon - - - der my

*f* *dim.* *ritard.* *a tempo.*

Lord, con - sid - er my med - i - ta - tion. O

Lord,..... con - sid - er my med - i - ta - tion. O

words, O Lord, con - sid - er my med - i - ta - tion. O

words, O..... Lord, con - sid - er my med - i - ta - tion. O

*raffentando.*

heark - en Thou to the voice of my call - ing, my King and my God.

heark - en Thou to the voice of my call - ing, my King and my God.

heark - en Thou to the voice of my call - ing, my King.. and my God.

heark - en Thou to the voice of my call - ing, my King and my God.

*rall.*

## I will lay me down in Peace.

Ps. iv. 9.

*Andante con moto.* ♩ = 72.

HENRY GADSBY (1842 —)

*p* I will lay me down in peace, I will  
*p* I will lay me down in peace, I will  
*p* I will lay me down in peace, I will  
*p* I will lay me down in  
*p* lay me down in peace, I will lay me down in peace, in peace,  
 lay me down in peace,.... I will lay me down in peace,  
 lay me down in peace, I will lay me down... in  
 peace, and take my rest,.... will lay me down in  
*mf* ..... and take my rest,.... for it is Thou, Lord, on - - - ly,  
*mf* ..... and take my rest, for it is Thou, Lord, on - - - ly,  
*mf* peace, and take my rest,.... for it is Thou, Lord, on - - - ly,  
*mf* peace, and take my rest, for it is Thou, Lord, on - - - ly,  
*mf*

# I will lay me down in Peace.

321

on - ly Thou That mak - est me dwell in safe - - ty, That  
 on - ly Thou That mak - est me dwell in safe - - ty, That  
 on - ly Thou That mak - est me dwell in safe - - ty, That  
 on - ly Thou, 'tis on - - - ly Thou That  
 mak - est me dwell in safe - ty. I will lay me down in peace, I will  
 mak - est me dwell in safe - ty. I will lay me down in peace, I will  
 mak - est me dwell in safe - ty. I will lay me down in peace, I will  
 mak - est me dwell in safe - ty. I will lay me down in  
 lay me down in peace, I will lay me down in peace, in peace,  
 lay me down in peace,.... I will lay me down in peace,  
 lay me down in peace, I will lay me down.... in  
 peace, and take my rest,.... will lay me down in

## I will lay me down in Peace.

*mf*

..... and take my rest,..... for it is Thou, Lord, on - - - ly,

..... and take my rest, for it is Thou, Lord, on - - - ly,

*mf*

peace, and take my rest,..... for it is Thou, Lord, on - - - ly,

peace, and take my rest, for it is Thou, Lord, on - - - ly,

*mf*

on - ly Thou That mak - est me dwell in safe - ty, That mak - est me dwell in

on - ly Thou That mak - est me dwell in safe - ty, That mak - est me dwell in

on - ly Thou That mak - est me dwell in safe - ty, That mak - est me dwell in

on - ly Thou That mak - est me dwell in safe

*cres.*

safe - ty, for it is Thou, Lord, on - - ly, for it is Thou, Lord,

safe - - ty, for it is Thou, Lord, on - - ly, Thou

*cres.*

safe - - ty, for it is Thou, Lord, on - - ly, Thou

ty, for it is Thou, on - - ly, Thou

*cres.*



# I will lay me down in Peace.

323

The musical score is written for voice and piano. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (Soprano, Alto, and Tenor) enter with the lyrics "on - ly, for it is Thou, Lord, on - ly, That mak - est me dwell in safe - ty,". The piano accompaniment provides a harmonic foundation. The score includes various musical notations such as *cres.* (crescendo), *cen.* (crescendo), *do.* (diminuendo), *f* (forte), *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). The lyrics continue with "on - ly, for it is Thou, Lord, on - ly, That mak - est me dwell,....." and "mak - est me dwell in safe - - ty. I will". The final section of the score is marked with *dim.* and *rall.* (rallentando), with the lyrics "lay..... me down..... in peace.".

on - ly, for it is Thou, Lord, on - ly, That mak - est me dwell in safe - ty,  
on - ly, for it is Thou, Lord, on - ly, That mak - est me dwell,.....  
on - ly, for it is Thou, Lord, on - ly, That mak - est me dwell,.....  
on - ly, for it is Thou, Lord, on - - ly, That

mak - est me dwell in safe - - ty. I will  
mak - est me dwell in safe - - ty. I will  
mak - est me dwell in safe - - ty. I will  
mak - est me dwell in safe - - ty. I will

lay..... me down..... in peace.  
lay..... me down..... in peace.  
lay..... me down..... in peace.  
lay..... me down..... in peace.



# **How amiable are Thy Dwellings.**

PSALM LXXXIV. 1, 2, 4.

JOSEPH BARNBY (1838 —).

*f Andante.*  $\text{♩} = 50.$ 

O how a - mia - ble are Thy dwell - ings : Thou Lord, Thou Lord of hosts !

O how a - mia - ble are Thy dwell - ings : Thou Lord, Thou Lord of hosts !

O how a - mia - ble are Thy dwell - ings : Thou Lord, Thou Lord of hosts !

O how a - mia - ble are Thy dwell - ings : Thou Lord, Thou Lord of hosts !

*Ped.*

O how a - mia - ble are Thy dwell - ings : Thou Lord, Thou Lord of hosts ! My

O how a - mia - ble are Thy dwell - ings : Thou Lord, Thou Lord of hosts !

O how a - mia - ble are Thy dwell - ings : Thou Lord, Thou Lord of hosts !

O how a - mia - ble are Thy dwell - ings : Thou Lord, Thou Lord of hosts !

*Piu mosso.*

soul hath a de - sire and long - ing to en - ter..... in - to the

My soul hath a de - sire to en - ter..... in - to the

My soul hath a de - sire to en - ter..... in - to the

My soul hath a de - sire to en - ter..... in - to the

*Piu mosso.*

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The lyrics are: "courts of the house of the Lord: my heart and my flesh re-joice in the courts of the house of the Lord: my heart and my flesh re-joice in the courts of the house of the Lord:..... the liv-ing house of the Lord,..... the". The piano part features a "Ped." (pedal) marking.

Second system of the musical score. It consists of five staves. The lyrics are: "Lord, re-joice in the liv-ing God..... Lord, re-joice in the liv-ing God..... God, my heart and my flesh re-joice in the Lord..... Lord,..... the liv-ing God.....". The piano part includes dynamic markings: "dim." (diminuendo) and "cres. e rall." (crescendo e rallentando).

Third system of the musical score. It consists of five staves. The lyrics are: "O how a-mia-ble are Thy dwell-ings: Thou Lord, Thou Lord of hosts! O how a-mia-ble are Thy dwell-ings: Thou Lord, Thou Lord of hosts! O how a-mia-ble are Thy dwell-ings: Thou Lord, Thou Lord of hosts! O how a-mia-ble are Thy dwell-ings: Thou Lord, Thou Lord of hosts!". The piano part includes dynamic markings: "ff" (fortissimo) and "tempo mo." (tempo moderato).

# How amiable are Thy Dwellings.

O how a - mia - ble are Thy dwell - ings: Thou Lord, Thou Lord of hosts!

O how a - mia - ble are Thy dwell - ings: Thou Lord, Thou Lord of hosts!

O how a - mia - ble are Thy dwell - ings: Thou Lord, Thou Lord of hosts!

O how a - mia - ble are Thy dwell - ings: Thou Lord, Thou Lord of hosts!

**TENORS. *ff* Allegro moderato.**

Bless-ed, bless-ed, bless-ed are they that dwell..... in Thy house:.....

Bless-ed, bless-ed, bless-ed are they that dwell..... in Thy house:.....

they will be al - way prais - ing Thee, they will be al - way prais - ing Thee,

they will be al - way prais - ing Thee, they will be al - way prais - ing Thee,

al - - way, al - - way prais - ing Thee.....

al - - way, al - - way prais - ing Thee.....

*p tempo 1mo.*

O how a - mia - ble are Thy dwell - ings : Thou Lord, Thou Lord of hosts ! O...

O how a - mia - ble are Thy dwell - ings : Thou Lord, Thou Lord of hosts !

O how a - mia - ble are Thy dwell - ings : Thou Lord, Thou Lord of hosts !

O how a - mia - ble are Thy dwell - ings : Thou Lord, Thou Lord of hosts !

*p tempo 1mo.*

..... how a - mia - ble are Thy dwell - ings : Thou Lord, Thou Lord of hosts ! My

O how a - mia - ble are Thy dwell - ings : Thou Lord, Thou Lord of hosts !

O how a - mia - ble are Thy dwell - ings : Thou Lord, Thou Lord of hosts !

O how a - mia - ble are Thy dwell - ings : Thou Lord, Thou Lord of hosts !

## How amiable are Thy Dwellings.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The lyrics for the vocal parts are: "soul hath a de - sire and long - ing to en - ter..... in - to the" (Soprano), "My soul hath a de - sire to en - ter..... in - to the" (Alto), "My soul hath a de - sire to en - ter..... in - to the" (Tenor), and "My soul hath a de - sire to en - ter..... in - to the" (Bass). The piano accompaniment provides harmonic support with chords and moving lines.

Second system of the musical score. It consists of five staves. The lyrics for the vocal parts are: "courts of the house of the Lord: my heart and my flesh re - joice in the" (Soprano), "courts of the house of the Lord: my heart and my flesh re - joice in the" (Alto), "courts of the house of the Lord,..... the liv - ing" (Tenor), and "house of the Lord,..... the" (Bass). The piano accompaniment continues with harmonic support.

Third system of the musical score. It consists of five staves. The lyrics for the vocal parts are: "Lord, re - - - joice in the liv - ing God....." (Soprano), "Lord, re - - - joice in the liv - ing God....." (Alto), "God: my heart and my flesh re - joice in the Lord....." (Tenor), and "Lord,..... the liv - ing God....." (Bass). The piano accompaniment includes dynamic markings: *dim.* and *f* for the vocal parts, and *molto rit. e cres.* for the piano accompaniment. The system concludes with a double bar line and a 4/4 time signature.



# How amiable are Thy Dwellings.

329

*ff Maestoso. ♩ = 72.*

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

*ff* Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

Ghost; As it was in the be - gin - ning, is now, and ev - er

Ghost;... As it was in the be - gin - ning, is now, and ev - er

Ghost; As it was in the be - gin - ning, is now, and ev - er

Ghost; As it was in the be - gin - ning, is now, and ev - er

shall be, world with - out end. A - men, A - men.

shall be, world with - out end. A - men, A - men.

shall be, world with - out end... A - men, A - - - men.

shall be, world with - out end. A - men, A - men.

*rit.*

## The Lord is my Shepherd.

PSALM XXIII.

CARYL FLORIO (1843 —), 1881.

*Moderato, ma con moto.*

The piano introduction consists of two systems of staves. The first system has four staves (three treble and one bass) with whole rests. The second system has a grand staff (treble and bass) with a melody in the treble clef and a harmonic accompaniment in the bass clef. The melody is marked *p* and *sempre tranquillamente*. The accompaniment features chords in the left hand and a moving line in the right hand.

The vocal entry begins with the melody in the treble clef, marked *p* and *sempre tranquillamente*. The lyrics are: "The Lord is my Shepherd, therefore can I lack". The piano accompaniment continues with a grand staff, featuring a tenor line in the treble clef and a bass line in the bass clef. The tenor line is marked *ten.* and the bass line is marked *ten.*

The vocal and piano accompaniment continues. The vocal line in the treble clef has the lyrics: "noth - ing. He shall feed... me... in a green pas - - - ture. The". The piano accompaniment in the grand staff continues with the same texture. The vocal line is marked *mp* and *sempre tranquillamente*. The piano accompaniment features a tenor line in the treble clef and a bass line in the bass clef. The tenor line is marked *ten.* and the bass line is marked *ten.*

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# The Lord is my Shepherd.

331

Lord is my Shep - herd, therefore can I lack noth - ing. He.... shall...

Shep - herd, there - - - fore can I lack noth - ing. He shall...

Lord is my Shep - herd, therefore can I lack noth - ing.  
*mp sempre tranquillamente.*

The Lord is my Shep - herd, my Shep - herd. He shall

feed me in a green.. pas - ture, and lead..... me forth..... be -

feed me in a green pas - ture, and lead..... me forth..... be -

He shall feed me in a green.. pas - ture, and lead..... me forth..... be -

feed me in a green.. pas - ture, and lead..... me forth..... be -

side the waters of com - fort, the waters of com - fort.....

side the waters of com - fort, the waters of com - fort.....

side the waters of com - fort, the waters of com - fort .....

side the waters of com - fort, the waters of com - fort.....

## The Lord is my Shepherd.

mp  
He shall convert my soul,.....

mp  
He shall convert my

mp  
He shall convert my soul,.....

mp  
He shall convert my soul and bring me forth in the paths of

mp  
He shall convert my soul,

mp  
soul, He shall convert my soul and bring me forth in the

cresc.....  
righteousness for His Name's.. sake, for His Name's.... sake.....

cresc.....  
vert my soul and bring me forth in the paths of righteousness for His Name's sake.....

cresc.....  
paths of righteousness for His Name's sake, for.. His Name's..... sake.....

cresc.....



mf *dim.....*

Yea, though I walk through the val - ley of the shad - ow of death,.....

*mf*

*col. Ped.*

*p*

I will fear no.... e - vil; for

*p*

I will fear no.... e - vil; for

*p*

I will fear no e - vil; for

*p*

I will fear no e - vil; for

*dim.....*

*pp*

Thou art with me;.... The

*dim.....*

Thou art with me;.... Thy rod and Thy staff..... they com - - - fort

*dim.....*

Thou art with me;.... Thy rod and Thy staff..... they com - - - fort

*dim.....*

Thou art with me;.... Thy rod and Thy staff..... they com - - - fort

*dim.....*

*Ped.*



## The Lord is my Shepherd.

Lord is my Shep - herd, therefore can I lack noth - - - ing.....  
 me. Therefore can I lack noth - - - ing.....  
 me. Therefore can I lack noth - - - ing.....  
 me. Therefore can I lack noth - - - ing.....

*pp* *dim.*.....*al.*.....*ppp*  
*pp* *dim.*.....*al.*.....*ppp*  
*pp* *dim.*.....*al.*.....*ppp*  
*pp* *non dim*

*mf* (*ma non troppo forte.*)  
 Thou shalt prepare a ta-ble be-fore me a-against them that trou-ble

*mf* (*ma non troppo forte.*)  
 Thou shalt pre-  
 Thou shalt prepare a ta-ble be-fore me against them that trou-ble me, Thou shalt pre-  
 me,... be-fore..... me... against them that trou-ble me, Thou shalt pre-  
*mf* (*ma non troppo forte.*)  
 Thou shalt pre-

*sempre mf*

# The Lord is my Shepherd.

335

pare a ta - ble be - fore me a - gainst them that trou - ble me. Thou hast an -

pare a ta - ble be - fore me a - gainst them that trou - ble me. Thou hast an -

pare a ta - ble be - fore me a - gainst them that trou - ble me. Thou hast an -

pare a ta - ble be - fore me a - gainst them that trou - ble me. Thou hast an -

oint - ed my head with oil, and my cup shall be full, my

oint - ed my head with oil, and my cup shall be full, my

oint - ed my head with oil, and my cup shall be full, my

oint - ed my head with oil, and my cup shall be full, my

cup shall be full,..... my cup shall be full. But Thy

cup shall be full,..... my cup shall be full. But Thy

cup shall be full,..... my cup shall be full. But Thy

cup shall be full,..... my cup shall be full. But Thy

cup shall be full,..... my cup shall be full. But Thy

*cresc.* *al.* *f* *mp* *dim.* *mp*

## The Lord is my Shepherd.

lov - ing-kindness and mer - cy shall fol - low me all the days of my life; and  
 lov - ing-kindness and mer - cy shall fol - low me all... the days of my life; and  
 lov - ing-kindness and mer - cy shall fol - low me all the days of my life; and  
 lov - ing-kindness and mer - cy shall fol - low me all the days of my life; and

*molto crescendo*... *al*... *ff*... *dim*... *al*...  
 I will dwell in the house of the Lord for ev - er;...  
*molto crescendo*... *al*... *ff*... *dim*... *al*...  
 I will dwell in the house of the Lord for ev - er;...  
*molto crescendo*... *al*... *ff*... *dim*... *al*...  
 I will dwell in the house of the Lord for ev - er;...  
*molto crescendo*... *al*... *ff*... *dim*... *al*...  
 I will dwell in the house of the Lord for ev - er;...

*mp*... *cresc.*...  
 Yea, Thy mer - cy shall fol - low me all the days of my  
*mp*... *cresc.*...  
 Yea, Thy lov-ing-kind - ness and mer - cy shall fol - low me all the days of my  
*mp*... *cresc.*...  
 Yea, Thy lov-ing-kind - ness and mer - cy shall fol - low me... all the days of my  
*mp*... *cresc.*...  
 Yea, Thy mer - cy shall fol - low me... all the days of my

# The Lord is my Shepherd.

337

life,.... and I..... will dwell in the house of the Lord for ev - er, for

life,.... and I..... will dwell in the house of the Lord for ev - er, for

life,.... and I..... will dwell in the house of the Lord for ev - er, for

life,.... and I..... will dwell in the house of the Lord for ev - er, for

*poco dim.*..... *p* *dim* - - in - - u - en - do.

ev - er and ev - er, for ev - er, in for ev - en - do.

*poco dim.*..... *p* *dim* - - in - - for u - en - do.

ev - er and ev - er, for ev - er, in for ev - en - do.

*poco dim.*..... *p* *dim* - - in - - for u - en - do.

ev - er and ev - er, for ev - er, in for ev - en - do.

ev - er and ev - er, for ev - er, for ev -

*poco dim.*..... *p* *dim* - - in - - u - en -

*pp* *Ped.*

er..... *pp*

er.....

TENOR. *pp*

BASS. er..... *pp*

do..... *al.*..... *fine.* *pp*



## I waited patiently for the Lord.

PSALM XL. 1-4.  
*Andantino tranquillo.*

BERTHOLD TOURS (1838 —).

*pp*  
I wait - ed

*p* *dim.* *pp*  
pa - tient - ly for the Lord ; and He in - clined un - to me . . . . . and heard my call - ing, and

*pp*  
heard my call - ing, and heard, and heard my call - - ing, and heard my call - ing, and  
and heard my call - ing, and  
and heard my call - ing, and  
and heard my call - ing, and



*f marcato.*

heard my call - - ing.... He brought me al - so out of the hor - ri - ble

heard my call - - ing.... He brought me al - so out of the hor - ri - ble

*f marcato.*

heard my call - - ing.... He brought me al - so out of the hor - ri - ble

heard my call - - ing.... He brought me al - so out of the hor - ri - ble

pit,... out of the mire and clay, out of the mire and clay, and set my

pit,... out of the mire, out of the mire and clay, and set my

pit,... out of the mire and clay, out of the mire and clay, and set my

pit,... out of the mire, out of the mire and clay, and set my

foot up - on the rock, and or - der - ed.. my go - - ings, and set my foot up -

foot up - on the rock, and or - der - ed my go - - ings, and set my foot up -

foot up - on the rock, and or - der - ed.. my go - - ings, and set my foot up -

foot up - on the rock, and or - der - ed.. my go - - ings, and set my foot up -

## I waited patiently for the Lord.

*p* *dim-in-u-en-do.*  
on the rock, and or - der - ed my go - ings, and or - der - ed my go - ings.

*p* *dim-in-u-en-do.*  
on the rock, and or - der - ed my go - ings, and or - der - ed my go - ings.

*p* *dim-in-u-en-do.*  
on the rock, and or - der - ed my go - ings, and or - der - ed my go - ings.

*p* *dim-in-u-en-do.*  
on the rock, and or - der - ed my go - ings, and or - der - ed my go - ings.

*pp dolce.*  
And He hath put..... a new

*pp dolce.*  
song in my mouth, in my mouth, e - ven a thanks - - giv - ing

The musical score is written for voice and piano. It begins with a vocal line in G major, 4/4 time, with lyrics 'on the rock, and ordered my goings, and ordered my goings.' The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The score includes dynamic markings such as *p* (piano) and *dim-in-u-en-do.* (diminuendo). The lyrics are repeated four times in the first system. The second system begins with the vocal line 'And He hath put..... a new' and the piano accompaniment. The third system continues with 'song in my mouth, in my mouth, e - ven a thanks - - giv - ing'. The score is printed on ten staves, with vocal parts on the upper staves and piano accompaniment on the lower staves.

*dolce. pp*

And He hath put..... a new

And He hath put..... a new

*dolce. pp*

un - to our God, our God :... And He hath put..... a new

And He hath put..... a new

song in my mouth,... in my mouth, e - ven a thanks - - giv - ing

song in my mouth,... in my mouth, e - ven a thanks - - giv - ing

song in my mouth, in my mouth,... e - ven a thanks - - giv - ing

song in my mouth, in my mouth, e - ven a thanks - giv - ing

*crescendo.*

*p*

un - - to our God,..... un - to our God :.....

un - - to our God,..... un - to

*p*

un - - to... our God,..... un - to our God :.....

un - - to our God,..... un - to

## I waited patiently for the Lord.

*p a tempo.*  
Man - y shall see it,.....

*pp poco ritardando.*  
our God,.... un - to..... our God:.... *a tempo.* Man - y shall see it,.....

*pp poco ritardando.*  
our God,.... un - to..... our God:.... *a tempo.* Man - y shall see it,.....

*pp poco ritardando.*  
our God,.... un - to..... our God:.... *a tempo.* Man - y shall see it,.....

*(Voices only.)*  
and fear, ... man - y shall see it,.... and fear,.... and

and fear,.... man - y shall see it, and..... fear,.... and

and fear,.... man - y shall see it,.... and fear,.... and

and..... fear,.... man - y shall see it,.... and fear, and....

*dim - in - u - en - do.* *p*  
shall put their trust, their trust in the Lord,..... and shall put their

shall put their trust, their trust in the Lord,.....

*dim - in - u - en - do.*  
shall put their trust, their trust in the Lord,.....

shall put their trust,..... in the Lord,.....

*p Organ.*



trust,..... their trust.. in.. the Lord,..... and shall put their trust,... their trust

and shall put their trust,... their trust

and shall put their trust,..... and shall put their trust,... their trust

and shall put their trust,... their trust

*cres. -cen-do.* *f*

*pp*

*ff* in the Lord, and shall put their trust, their trust in the Lord, their trust in the

in the Lord, and shall put their trust, their trust in the Lord, their trust in the

*ff* in the Lord, and shall put their trust, their trust in the Lord, their trust in the

in the Lord, and shall put their trust, their trust in the Lord, their trust in the

*ff* *pp*

*pp*

*ri - tard - an - do.* *mf* *pp*

Lord, their trust,... their trust in the Lord... A - - - men....

Lord, their trust.... in the Lord... A - - - men....

*p* *mf* *pp*

Lord, their trust.... in the Lord... A - - - men....

Lord, their trust.... in the Lord... A - - - men....

*mf* *ri - tard - an - do.* *pp*

*p* *mf* *pp*



## Call to Remembrance, O Lord.

PSALM XXV. 5, 6.

RICHARD FARRANT (1530?—1580).  
The Organ Part by VINCENT NOVELLO (1781—1861).

Call to re-membrance, O Lord, Call to re-membrance, O Lord, Call to re-

Call to re-membrance, O Lord, Call to re-membrance, O Lord,

Call to remembrance, O Lord, .. O.....

Call to re-membrance, O Lord, O

membrance, O Lord, Call to re-membrance, O Lord, Thy ten-der

Call to re-membrance, O Lord, Call to re-membrance, O..... Lord, Thy ten-der

Lord, Call to re-membrance, O Lord, O.... Lord, Thy ten-der

Lord,..... Call to re-membrance, O Lord, Thy ten-der

mer-cy and Thy lov-ing-kind-ness which hath been ev-er of old, ev-er of old,

mer-cy and... Thy lov-ing-kind-ness which hath been ev-er of old, which hath been ev-er of

mer-cy and Thy lov-ing-kind-ness,

mer-cy and Thy lov-ing-kind-ness, which hath been ev-er of

*Ped.*

*See.*

which hath been ev - er of.... old. O.... re - mem - ber not the sins and of -

old, which hath been ev - er of old. O.... re - mem - ber not the sins and of -

which hath been ev - er of..... old. O.... re - mem - ber not the sins and of -

old, which hath been ev - er of old. O.... re - mem - ber not the sins and of -

fen - ces of my youth, but ac - cord - ing to Thy mer - cy think Thou on me, O Lord;

fen - ces of my youth, but ac - cord ing to Thy..... mer - cy think Thou on me, O Lord; but ac -

fen - ces of my youth, but ac - cord - ing to Thy mer - - cy.... think Thou on me, O Lord; but ac -

fen - ces of my youth, but ac cord ing to Thy mer - cy.... think Thou on me, O Lord; but ac -

but ac - cord - ing to Thy mer - cy think Thou on me, O Lord, for.. Thy good - ness....

cord - ing to Thy..... mer - cy think Thou on me, O Lord, for.. Thy good - ness....

cord - ing to Thy mer - - cy.... think Thou on me, O Lord, for.. Thy good - ness....

cord - ing to Thy mer - cy... think Thou on me, O Lord, for.. Thy good - ness....

## Comfort, O Lord, the Soul of Thy Servant.

PSALM LXXXVI. 4.

Extracted from WILLIAM CROTCH's [Mus. D. (1775-1847)] "Be merciful,"  
and newly arranged by SIR JOHN GOSS, Mus. D. (1800-1880.)  
p VERSE.

Soft and slow. ♩ = 62.

The musical score is arranged in four systems, each containing vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Soft and slow' with a quarter note equal to 62 beats per minute. The score begins with a piano introduction in the piano part, marked with a piano (p) dynamic and including crescendos (cres.), decrescendos (decres.), and a decrescendo (dim.).

**Vocal Parts:**

- First System:** Four vocal staves (Soprano, Alto, Tenor, Bass) enter with the lyrics: "Com - fort, O Lord, the soul of Thy".
- Second System:** The vocal parts continue with the lyrics: "serv - ant, for un - to Thee do I lift up my soul; Com - fort, O.. Lord, the".
- Third System:** The vocal parts continue with the lyrics: "serv - ant, for un - to Thee do I lift up my soul; Com - fort, O Lord, the".
- Fourth System:** The vocal parts continue with the lyrics: "soul of Thy serv - ant, for un - to Thee do I lift up my soul. Com - fort, O".

**Piano Accompaniment:**

- First System:** The piano part provides harmonic support for the vocal entries.
- Second System:** The piano part continues with the lyrics: "serv - ant, for un - to Thee do I lift up my soul; Com - fort, O Lord, the".
- Third System:** The piano part continues with the lyrics: "serv - ant, for un - to Thee do I lift up my soul; Com - fort, O Lord, the".
- Fourth System:** The piano part continues with the lyrics: "soul of Thy serv - ant, for un - to Thee do I lift up my soul. Com - fort, O".

The score concludes with a final piano part featuring a mezzo-forte (mez.) dynamic.

*cres.* *dim.*  
 Lord, the soul of Thy serv - ant, for un - to Thee do I lift up my soul, do I  
 Lord, the soul of Thy serv - ant, for un - to Thee do I... lift up my soul, do I  
*cres.* *dim.*  
 Lord, the soul of Thy serv - ant, for un - to Thee do I... lift up my soul, do I  
 Lord, the soul of Thy serv - ant, for un - to Thee do I lift up my soul, do I  
*cres.* *dim.*  
 Repeat as CHORUS. *p* VERSE. *f* CHORUS.  
 lift up my soul. Com - fort, O Lord, the soul of Thy serv - ant, for un - to  
 lift up my soul. Com - fort, O Lord, the soul of Thy serv - ant, for un - to  
 lift up my soul. Com - fort, O Lord, the soul of Thy serv - ant, for un - to  
 lift up my soul. Com - fort, O Lord, the soul of Thy serv - ant, for un - to  
*mez.* *p* *f*  
*svcs. ad lib.*  
 Thee do I lift up my soul, do I lift up my soul.  
 Thee do I ..... lift up my soul, do I lift up my.... soul.  
 Thee do I.... lift up my soul, do I lift up my..... soul.  
 Thee do I lift up my soul, do I lift up my soul.

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# Biographical Index.

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Chorister in Westminster Abbey; a Member of the Choir of Armagh Cathedral, 1842—1863; Organist and Choirmaster of All Saints' Church, Kensington Park, London; of Toorak Church, Melbourne, 1870—1871.

68.\*

**ATTWOOD, THOMAS**. Born in London, 1767. Died at Chelsea, 1838.

Chorister in the Chapel Royal; Organist of St. George the Martyr, Queen Square, London; Organist of St. Paul's Cathedral, London, 1796; Composer to the Chapel Royal, 1796; Organist of King George IV.'s private Chapel at Brighton, 1821; Organist of the Chapel Royal, 1836.

96, 98, 154, 267.

**BARNBY, JOSEPH**. Son of Mr. Thomas Barnby. Born at York, 1838.

Chorister in York Minster; Organist of St. Andrew's, Wells Street, London, 1863—1873; Precentor and Organist of Eton College, 1875.

3, 14, 88, 55, 150, 163, 263, 288, 324.

**BENNETT, SIR WILLIAM STERNDALE**, Mus. D., Cantab., 1856; D.C.L., Oxon., 1870. Son of Robert Bennett, an organist at Sheffield. Born at Sheffield, 1816. Died at London, 1875.

Chorister in King's College Chapel, Cambridge, 1834—1836; Professor of Music in the University of Cambridge, 1856; Principal of the Royal Academy of Music, 1866; received knighthood, 1871.

85.

**CALKIN, JOHN BAPTISTE**. Son of James Calkin, a musician and composer. Born in London, 1827.

Organist of the College of St. Columba, near Dublin, 1846—1853; of St. Thomas' Church, Camden New Town, London.

190, 216.

**COLBORNE, LANGDON**, Mus. B., Cantab., 1864. Son of Mr. Thomas Colborne. Born at Hackney, Middlesex, 1837.

Organist of St. Michael's College, Tenbury, 1860; of Beverly Minster, 1874; of Wigan Parish Church, 1875; of Dorking Parish Church, 1877; and of Hereford Cathedral, 1877.

317.

**CORNELL, JOHN HENRY**. Born May 8, 1828, in New York City.

Was for many years Organist at St. Paul's Chapel (Trinity Parish) in that city, in which he still resides, devoting himself chiefly to the preparation of works of a theoretical and educational nature. His "Primer of Modern Musical Tonality" (1876), has attained considerable popularity.

173.

**CROTCH, WILLIAM**, Mus. D., Oxon., 1799. Born at Norwich, 1775. Died at Taunton, 1847.

Organist of Christ Church, Oxford, 1790; of St. John's College, and Professor of Music in the University of Oxford, 1797; Principal of the Royal Academy of Music, 1822.

346.

**ELVEY, SIR GEORGE JOB**, Mus. D., Oxon., 1840. Born at Canterbury, 1816.

Chorister in Canterbury Cathedral; Organist of St. George's Chapel, Windsor, 1835; received knighthood, 1871.

10, 129, 147, 170, 204.

**FARRANT, RICHARD**, born cir. 1580. Died, 1590.

Gentleman of the Chapel Royal, 1577—1584, and 1589—1590; Master of the Choristers of St. George's Chapel, Windsor, 1584—1589.

The Anthem, "Lord, for Thy tender Mercies' Sake," is commonly ascribed to him, but without sufficient grounds. It is attributed by several authorities to JOHN HILTON, Organist of St. Margaret's, Westminster, who died about the middle of the 17th century.

94, 344.

**FLORIO, CARYL**. Born in Tavistock, Devonshire, England, November 8d, 1843.

Came to the United States in September, 1863. During 1838—1860 was widely celebrated (under the family name of ROWSON) as one of the finest boy-soloists ever heard in Trinity Church, New York. He is now well known as a composer, a conductor, a pianist, and an organist.

330.

**GADSBY, HENRY**. Born at Hackney, London, 1842.

Chorister in St. Paul's Cathedral, London, 1849—1863; Organist of St. Peter's, Brockley, Surrey.

62, 236, 243, 320.

**GARRETT, GEORGE MURSELL**, Mus. D., Cantab., 1867; M. A. *honoris causa*, 1878. Son of William Garrett, Master of the Choristers of Winchester Cathedral. Born at Winchester, 1834.

\* The numbers refer to the page on which the anthem may be found.

Chorister at New College, Oxford; Assistant Organist of Winchester Cathedral, 1861; Organist of Madras Cathedral, 1864; Organist of St. John's College, Cambridge, 1867, and to the University, 1873.

157.

Goss, Sir JOHN, Mus. D., Cantab., 1876. Son of Joseph Goss, Organist of Fareham, Hampshire. Born at Fareham, 1800. Died at Brixton, London, 1880.

Chorister in the Chapel Royal, 1811; Organist of St. Luke's, Chelsea, circa 1834; Organist of St. Paul's Cathedral, London, 1838—1873; and Composer to the Chapel Royal, 1856—1873; received knighthood, 1873.

20, 118, 126, 166, 187, 210.

GOUNOD, CHARLES FRANÇOIS. Born in Paris, 1818.  
110.

HAUPTMANN, MORITZ, Doctor of Philosophy, Composer and eminent Theorist, and Cantor of the Thomas School at Leipzig. Born at Dresden, October 13, 1792. Died at Leipzig, January 3, 1868.

280.

HEAP, CHARLES SWINNERTON, Mus. D. Son of Robert James Heap. Born, April 10, 1847, at Birmingham.

In 1863 articulated for two years to Dr. E. G. Monk, of York Minster; elected, in 1865, to the Mendelssohn Scholarship as Sullivan's successor; resided at Leipzig two and a-half years; resides now at Birmingham, following his profession. The Cambridge University conferred the degree of Mus. B. in 1870, and Mus. D. in 1871. He has been for ten years past the Conductor of the Birmingham Philharmonic Union.

270.

HIMMEL, FRIEDRICH HEINRICH. Born at Treuenbrietzen, Brandenburg, 1765. Died at Berlin, 1814.

Music Director to the King of Prussia.

285.

HOPKINS, EDWARD JOHN, Mus. D. Born in Westminster, 1818.

Chorister in the Chapel Royal, 1836—1838; Organist of Mitcham Church, Surrey, 1834; of St. Peter's, Islington, 1838; of St. Luke's, Berwick Street, London, 1841; of the Temple Church, London, 1843.

28, 121.

KENT, JAMES. Born at Winchester, 1700. Died there, 1776.

Chorister first in Winchester Cathedral, then in the Chapel Royal; Organist of Finedon, Northamptonshire; of Trinity College, Cambridge; of Winchester Cathedral and College, 1737—1774.

277.

MACFARREN, Sir GEORGE ALEXANDER, Mus. D., Cantab., 1875, Oxon., 1879. Son of Mr. George Macfarren. Born in London, 1818. Was knighted July 7, 1883.

Professor of Music in the University of Cambridge, 1875; Principal of the Royal Academy of Music, 1875.

292.

MENDELSsoHN-BARTHOLDY, FELIX JAKOB LUDWIG, Ph. D., Leipzig, 1836. Son of Abraham Mendelssohn. Born at Hamburg, 1809. Died at Leipzig, 1847.

312.

MOZART, JOHANNES CHRYSOSTOMUS WOLFGANG THEOPHILUS (GOTTLIEB or AMADÉUS). Son of Leopold Mozart, Music Director to the Archbishop of Salzburg. Born at Salzburg, 1756. Died at Vienna, 1791.

107, 308.

NOVELLO, VINCENT. Son of Giuseppe Novello. Born in London, 1781. Died at Nice, 1861.

Chorister in the Sardinian Chapel, London; Organist of the Portuguese Chapel, London, 1797—1833; of the Roman Catholic Chapel, Moorfields, London, 1840—1843.

344.

OUSELEY, The Rev. Sir FREDERICK ARTHUR GORE, Bart., M.A., Oxon., 1849; Mus.D., Oxon., 1854; Mus. D., *ad eundem*, Durham, 1856; Mus. D., *ad eundem*, Cantab., 1862. Son of Sir William Gore Ouseley, Bart. Born in London, 1825.

Took Holy Orders, 1849; Professor of Music in the University of Oxford, 1855; Precentor of Hereford Cathedral, 1855; and Vicar of St. Michael's, Tenbury, 1856.

91, 274.

PURCELL, HENRY. Son of Henry Purcell, a Gentleman of the Chapel Royal. Born in London, 1658. Died there, 1695.

Chorister in the Chapel Royal, 1664; Organist of Westminster Abbey, 1680; Organist of the Chapel Royal, 1683.

114.

ROBERTS, JOHN VARLEY, Mus. D., Oxon. Son of Joseph Varley, born at Stanningley, near Leeds, Yorkshire, Sept. 25, 1841.

Was educated for the Cathedral Service; became Organist of St. John's Church, Farsley, near Leeds, at the age of 13; at 21 years of age, Organist of St. Bartholomew's Church, Armley, near Leeds; in 1863, after public competition, Organist and Choirmaster of the Parish Church, Halifax, Yorkshire, which position he still holds; in 1871 took Mus. Bac. degree at Oxford; in 1876 took Mus. D. degree at Oxford, and became a Fellow of the College of Organists, London.

His compositions are quite numerous, consisting of a sacred Cantata, "Jonah," Church Services, Anthems, Organ Voluntaries, Songs, etc., etc.

168.

SMITH, CHARLES W.

24.

SMITH, MONTEM. Son of Edward Woodley Smith, Lay-clerk of St. George's Chapel, Windsor.

Gentleman of the Chapel Royal; Vicar-choral of Westminster Abbey.

7.

STIRLING, ELIZABETH. Born at Greenwich, Kent, February 26, 1819.

Pupil of M. B. Wilson, Organist of St. Mary's, Greenwich, and Edward Holmes, Organist of All Saints, Poplar, London, where she was appointed Organist in 1839; also pupil for several years of Geo. A. Macfarren; in 1856 appointed Organist of St. Andrew's, Undershaft, London; resigned in 1860. In 1863 she married Mr. F. A. Bridge.

258.

**SULLIVAN, Sir ARTHUR SEYMOUR**, Mus. D., Cantab., 1876, Oxon., 1879. Son of Mr. Thomas Sullivan. Born in London, 1842. Was knighted May 7, 1888.

Chorister in the Chapel Royal; sometime Organist of St. Peter's, South Kensington, London.

104, 176, 184, 304.

**THORNE, EDWARD HENRY**. Son of Mr. Edward Thorne. Born in Cranborne, Dorsetshire, 1884.

Chorister in St. George's Chapel, Windsor; Organist of the Parish Church of Henley-on-Thames, 1888; of Chichester Cathedral, 1888; of St. Patrick's, Brighton, 1870; of St. Peter's, Cranley Gardens, London, 1878; Organist of St. Michael's, Cornhill, London, 1875.

83, 142, 198.

**TOURS, BERTHOLD**. Son of Bartholomeus Tours, Organist of St. Lawrence's, Rotterdam. Born in Rotterdam, 1838.

46, 182, 194, 222, 228, 296, 338.

**WALMISLEY, THOMAS ATTWOOD**, M.A., Cantab., 1841; Mus. D., 1848. Son of Thomas Forbes Walmisley, Organist of St. Martin's in-the-Fields, London. Born in London, 1814. Died at Hastings, 1856.

Professor of Music in the University of Cambridge, 1886; Organist of Trinity and St. John's College, Cambridge.

301.

**WAREING, HERBERT WALTER**. Son of John Wareing, born in Birmingham, England, April 5, 1857.

Entered, in 1874, the Conservatory at Leipzig, where he studied for two years. On his return he became Organist of St. John's, Wolverhampton, succeeding Dr. C. S. Heap. Since his resignation, in 1879, he has held no church appointment.

250.

**WESLEY, SAMUEL SEBASTIAN**, Mus. D., Oxon, 1839. Son of Samuel Wesley, Composer and Organist. Born in London, 1810. Died at Gloucester, 1876.

Organist of Hereford Cathedral, 1832; of Exeter Cathedral, 1835; of Leeds Parish Church, 1842; of Winchester Cathedral, 1849; and of Gloucester Cathedral, 1865.

76.

**WINTER, PETER VON**. Born in Mannheim, Germany, 1754? Died 1825.

Has written largely for Church Service; also Oratorios.

101.























